

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3475.

SATURDAY, JUNE 2, 1894.

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**BRITISH ARCHEOLOGICAL ASSOCIATION.**  
—The CLOSING MEETING of the SESSION 1893-4 will be held on WEDNESDAY NEXT, JUNE 6th, at 32, Backville-street, Piccadilly, W. Chair to be taken at 5 P.M. Antiquities will be exhibited, and the following Papers read:—  
1. 'Kirkham Priory and Waldon Abbey,' by C. H. COMPTON, Esq.  
2. 'The Discovery of a Roman Building at Chester,' by F. H. WILLIAMS, Esq.  
3. 'Monumental Brasses,' by A. OLIVER, Esq.  
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will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on TUESDAY, June 12, at 1 o'clock precisely, MISCELLANEOUS ENGRAVINGS and DRAWINGS, the Property of R. WILLIAMSON, Esq., of Ripon, and of W. M. CLARKE, Esq., of Ipswich, and others, comprising many Subjects by English Masters—Engravings by Old Masters—a few Water-colour and other Drawings—Framed Engravings, &c.

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### Original Autograph Manuscripts of Sir Walter Scott, the

Property of the Hon. Mrs. MAXWELL SCOTT, the owner of Abbotsford.

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will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 13 (by the order of the Hon. Mrs. MAXWELL SCOTT), the original AUTOGRAPH MANUSCRIPT, on 26 leaves, of Sir Walter Scott's Novel ANNE OF CELERSTON; also the whole of the MS. of Ivanhoe that was written by Scott himself, the greater portion of the work having been dictated—the opening chapters of Waverley in Scott's autograph—and sundry fragments of other Manuscripts.

Engravings and Drawings, including a Portion of the Collection of J. C. STODDON, Esq.

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will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, June 15, and Following Day, at 1 o'clock precisely, ENGRAVINGS and DRAWINGS, including a Portion of the Collection of J. C. STODDON, Esq., comprising many and other Subjects by English Masters of various Periods—Mezzotints after Sir Joshua Reynolds—Engravings and Engravings by Old Masters—a valuable Series of English Illustrations—Engravings after J. M. W. Turner and J. Constable, mostly fine Proofs—Caricatures, Sporting Prints, &c.

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### Engravings.

### MESSRS. PUTTICK & SIMPSON will SELL by

AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, June 4, and Following Day, at ten minutes past 1 o'clock precisely, a valuable COLLECTION of OLD and MODERN ENGRAVINGS, both Framed and in Portfolio, WATER-COLOUR DRAWINGS, and PICTURES, the Property of a GENTLEMAN, removed from Hertfordshire, and others from Private Sources, including Messrs. after Sir Joshua Reynolds—Engravings and Engravings by Old Masters—Engravings after J. M. W. Turner and J. Constable, mostly fine Proofs—Caricatures, Sporting Prints, &c.

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### Libraries of C. CONWAY-THORNTON, Esq., Secretary of

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### MESSRS. PUTTICK & SIMPSON will SELL

by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, June 6, and Five Following Days (Saturday excepted), a valuable COLLECTION of OLD and MODERN ENGRAVINGS, both Framed and in Portfolio, WATER-COLOUR DRAWINGS, and PICTURES, the Property of a GENTLEMAN, removed from Hertfordshire, and others from Private Sources, including Messrs. after Sir Joshua Reynolds—Engravings and Engravings by Old Masters—Engravings after J. M. W. Turner and J. Constable, mostly fine Proofs—Caricatures, Sporting Prints, &c.

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Catalogues in preparation.

### FRIDAY NEXT.—Valuable Microscopes and Apparatus.

### MR. J. C. STEVENS will include in his SALE

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### MONDAY, June 11.

### Works on Scientific, Medical, Natural History, and

other Subjects.

### MR. J. C. STEVENS will SELL by AUCTION,

at his Great Rooms, 38, King-street, Covent-garden, on MONDAY, June 11, at half-past 12 o'clock precisely, a valuable COLLECTION of WORKS on SCIENTIFIC, MEDICAL, NATURAL HISTORY, and other Subjects, from PRIVATE LIBRARIES; also some rare old Theological Works, &c.

On view the Saturday prior 12 till 4 and morning of Sale, and Catalogues had.



Miscellaneous Books.—Four Days' Sale.

**MESSRS. HODGSON** will sell by AUCTION, at their Rooms, 115, Chancery-lane, W.C. on MONDAY and TUESDAY, June 4 and 5, and on THURSDAY and FRIDAY, June 7 and 8, a large COLLECTION of MISCELLANEOUS BOOKS, comprising GILRAY'S Works, folio—Hogarth's Works—Hamilton's Greek Vases, 4 vols.—Maclean's Dictionary of Tragic Minor, 8 vols.—Garra's Pictorialque Australia, 3 vols.—London Colours, 1 vol.—Hutchinson's Persian, 3 vols.—Hobbs's Treatises of Lancashire, 4 vols.—Boutell and Harlan's Brasses, 5 vols.—Publications of the Painsontopographical, Hampshire, Hampshire, and North Riding Record, Seiden, and other societies—Gloucestershire Notes and Queries, 3 vols.—Kelmescott Press Publications, 16 vols.—Book Prices Current, 7 vols., and other Bibliographical Works, The Speaker's Commentary, 11 vols.—Lapide, Com. in 8. Scriptures, 11 vols.—Illustrated French Works, Limited Editions—Astronomical Crystals—Engravings—Music, &c. To be viewed, and Catalogues had.

Valuable Topographical and Miscellaneous Library of a Gentleman, deceased, from the North of England.

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**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will hold the following SALES by AUCTION at their Great Rooms, King-street, St. James's-square. The Sales commence at 1 o'clock precisely:—

On MONDAY, June 4, the CELLARS of WINES of the late CHAS. P. ADAMS, Esq., of W. P. COOPER, Esq.; and CHOICE WINES from other Private Sources.

On MONDAY, June 4, SPORTING PICTURES and WATER-COLOUR DRAWINGS, sold by order of Trustees.

On TUESDAY, June 5, a COLLECTION of SPORTING PRINTS, sold by order of Trustees.

On THURSDAY, June 7, OBJECTS of ART and DECORATIVE FURNITURE of the late A. DENNISTOUN, Esq.; and DECORATIVE OBJECTS and FURNITURE, the Property of a LADY.

On FRIDAY, June 8, a small COLLECTION of OBJECTS of ART, the Property of a GENTLEMAN, and from Private Sources.

On SATURDAY, June 9, the COLLECTION of PICTURES of the late ALEXANDER DENNISTOUN, Esq.

On MONDAY, June 11, PLATE, JEWELS, and OBJECTS of VERTU of the late GEORGE ROSS, Esq.; and OLD ENGLISH SILVER PLATE of the late Rev. Dr. WALKER.

On TUESDAY, June 12, the COLLECTION of ENGRAVINGS of the late SIR HUGH HUME CAMPBELL, Bart.

On WEDNESDAY, June 13, and Following Day, OBJECTS of ART and DECORATIVE FURNITURE of the late SIR HUGH HUME CAMPBELL, Bart.

On THURSDAY, June 14, PORCELAIN and DECORATIVE FURNITURE, the Property of a NOBLEMAN, deceased; and OLD FRENCH FURNITURE, the Property of the late ONLEY SAVILL ONLEY, Esq., removed from Stisted Hall.

On FRIDAY, June 15, OLD ENGLISH and FOREIGN SILVER and SILVER-GILT PLATE and magnificent JEWELS of the late SIR H. H. CAMPBELL, Bart.

On SATURDAY, June 16, the COLLECTION of PICTURES of the late SIR HUGH HUME CAMPBELL, Bart.; and the COLLECTION of PICTURES of the late ONLEY SAVILL ONLEY, Esq.

The ADRIAN HOPE Collection.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 16, the renowned COLLECTION of PICTURES formed by the late ADRIAN HOPE, Esq. It comprises 85 masterpieces of the greatest painters of the Old Dutch and Flemish Schools in the finest possible condition, most of which are described in Smith's Catalogue Raisonné, selected with great taste and judgment from the most celebrated collections dispersed prior to 1850; also some important works of the French, Italian, and Spanish Schools, and a few choice works of the Modern Belgian School. Further notice will be given. Illustrated Catalogues will be published, price One Guinea to subscribers.

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**BRUTON, KNOWLES & FRIDAY** have received instructions from the Executors of the late EDWIN P. GYDE, Esq., to sell by AUCTION, on WEDNESDAY and THURSDAY, June 6 and 7, commencing each day punctually at 12 o'clock, the valuable CONTENTS of a GENTLEMAN'S RESIDENCE, consisting of Books, 900 ounces of Silver, Horses, Carriages, and Outdoor Effects, and on FRIDAY, June 8, at 3 o'clock, the CELLAR of about 110 dozens of choice old WINES. Catalogues may be had of the Auctioneers, Albion Chambers, Gloucester.

A LIBRARY of about 3,000 Vols. on Archaeology, Topography, Genealogy, Biography, Theology, History, Poetry, Law, Architecture—Victory and other powerful Telescopes and Microscopes—large Oil Painting, &c. The Books include Complete Sets of both the Shropshire and Montgomeryshire Archaeological Collections—Bygones—most of the Histories extant on Wales, and many on the Border Counties and Towns therein—Lysons's Magna Britannia, 9 vols. in 6—Britannia and Cambria Depicta—The Beauties of England and Wales—lots of Illustrated Works, &c. FOR SALE by AUCTION, without reserve, at ORWERTY, on FRIDAY, June 16, 1894, by order of the Executors of the late DAVID ROBERTS, Esq., a life-long Collector, of the Old Bank, Oswestry. Descriptive Catalogues, 3d each, now ready, and further particulars from WHITFIELD & SON, Auctioneers, Oswestry.

DUBLIN.—Important and valuable Library of Standard Literature, embracing numerous Sets of the best Library Editions of the most esteemed and favourite Authors, all in choice condition and fine bindings—old Engravings—Microscopes—Cameras, &c.

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DUBLIN.—By direction of the Right Hon. the Vice-Chancellor, and other Agents, 2,000 Ounces of Antique Plate—old Sheffield Plated Ware—Worcester, Chelsea, and Bow China—Italian Bronzes—old Cut Glass—lacy Six-fold Lac Screen—and a fine lot of old Curings in Oak and Italian Walnut Wood.

**MESSRS. BENNETT & SON** respectfully give notice that they will sell by AUCTION, at their Rooms, 6, UPPER ORMOND QUAY, on SATURDAY, June 9, the above valuable Property. Catalogues on application.

PARIS.—ME. PAUL CHEVALLIER, Auctioneer, 10, Rue de la Grande Batellerie, assisted by M. GEORGES PETIT, Expert, 12, Rue Godot de Mauroi, WILL SELL by PUBLIC AUCTION, at the Galerie C. Petit, 8, Rue de Séze, on MONDAY, June 11, at half-past 3 o'clock, the COLLECTION of an AMATEUR, comprising MODERN PAINTINGS by Corot, Daubigny, Delacroix, Diaz, J. Dupre, Fromentin, Isabey, Th. Rousseau, Tasset, Troyon, Violon; Old Paintings by Corpeel and Greuze. On View June 9 and 10.

BLACKWOOD'S MAGAZINE.

No. 944. JUNE, 1894. 2s. 6d.

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WHO WAS LOST AND IS FOUND. Chaps. 1-4. RECENT GERMAN FICTION. MOOSELAND and MUSKOGES. By Lieut.-Colonel Andrew Haggard, D.S.O. FALSE FIRE. By James Buckland. MAYFAIR and the MUSES. By Arnold Haultain. HANDEL, MAN and MUSICIAN. By Frederick J. Crowest. LORD WOLSELEY'S MARLBOROUGH. By General Sir Archibald Alison, Bart., G.C.B. IN THE RIVER PEL-HO. By Wm. Laird Clowes. IMPERIAL INTERESTS IN EAST AFRICA. A PLATFORM PARLIAMENT. William Blackwood & Sons, Edinburgh and London.

THE CONTEMPORARY REVIEW.

Contents for JUNE.  
HALT! KIDD'S 'SOCIAL EVOLUTION.' By Lord Farrer. MARKET GAMBLING. By W. E. Bear. THE DEVELOPMENT OF THE HISTORIC EPISCOPATE. By Vernon Bartlet. THE RACE PROBLEM IN AMERICA. By C. F. Aked. MARLBOROUGH. By Andrew Lang. THE GOTHENBURG SYSTEM IN NORWAY. By T. M. Wilson. THE ARMENIAN QUESTION: I. In Russia. By H. F. B. Lynch. BIMETALLISTS at the MANHOLE HOUSE. By M. G. Muilhal. FREDERICK DENISON MAURICE. By H. R. Haweis. OLD-AGE PENSIONS IN PRACTICE. By H. W. Wolf. WHY NOT DISSOLVE? By H. W. Massingham. London: Isbister & Co., Limited, Covent-garden, W.C.

THE NINETEENTH CENTURY.

JUNE, 1894.  
CHECKS ON DEMOCRACY IN AMERICA. By George Washburn Smalley. INDIA: the Political Outlook. By General Sir George Chesney, M.P. ART at the SALONS. By Charles Whitley. THE QUEEN and LORD PALMERSTON. By the Hon. Reginald B. Brett. PEDIGREES OF BRITISH and AMERICAN HORSES. By James Irvine Lupton, F.R.C.V.S. NOTICEABLE BOOKS. By the Right Hon. Earl Cowper, Professor Max Müller, Sir Alfred Lyall, W. S. Lilly, Richard Le Gallienne, Frederic Harrison, and the Editor. SOME GREAT CHURCHES OF FRANCE. No. 2. Vézelay. By Walter Pater. A RECENT RUN to the EAST. By the Right Hon. Lord Brassey. MODERN EXPLOSIVES. By Wentworth Lascelles-Scott. LOVE. By Sir Herbert Maxwell, Bart., M.P. THE PROPOSED NILE RESERVOIR. 1. The Devastation of Nubia. By Professor Mahaffy. 2. The Submergence of Philæ. By Frank Dillon. THE EVICTED TENANTS OF DILL. By the Right Hon. Lord Montagu. THE CRYING NEED for REFORMS in OUR COMPANY LAW. By His Honour Judge Emden. London: Sampson Low, Marston & Company, Ltd.

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THE HUMANITARIAN.

Edited by VICTORIA WOODHULL MARTIN.  
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SCIENCE PROGRESS.

A Monthly Review of Current Scientific Investigation. Edited by J. BRETTAL and FARMER, M.A., with the Co-operation of an Editorial Committee.  
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## LITERATURE

*Astrophel, and other Poems.* By Algernon Charles Swinburne. (Chatto & Windus.)

ALTHOUGH the poem which gives this book its name is one of the most charming in the collection, it could scarcely be the most important in a volume containing such pieces as 'A Nympholept,' 'Grace Darling,' 'An Autumn Vision,' 'Loch Torridon,' 'On the South Coast,' 'England, an Ode,' and many others. 'Astrophel' simply records the feelings that came to the poet after reading Sir Philip Sidney's 'Arcadia' in the garden of an old English manor house, but it is full of noble sentiments nobly expressed. Although Mr. Swinburne has always been opposed to what are called irregular metres—metres governed by no recognized law—he has of late years been much addicted to the blending of metres according to a recognized metrical scheme. In this poem groups of stanzas written in the 'Dolores' metre alternate with groups of stanzas in the metre which the poet first used in 'The Armada'—a metre which was based on that of the old English prophecy about England and her destiny:—

They shall ride  
Over ocean wide  
With hempen bridle and horse of tree.

Undoubtedly the effect of such a blending as this is very fine, but it is only a skilled rhythmist who should attempt it.

But it is not merely in elaborate combinations of metrical movements that the poems in this volume show Mr. Swinburne's skill as a metrist. Often he will so transfigure an old familiar stanza as to make it unrecognizable. Let us, for instance, give here a stanza or two from 'The Palace of Pan,' written, we believe, as late as last September, in the same fascinating pine country where the 'Nympholept' was written:—

Ridged pillars that redden aloft and aloof,  
With never a branch for a nest,  
Sustain the sublime indivisible roof,  
To the storm and the sun in his majesty proof,  
And awful as waters at rest.

Man's hand hath not measured the height of  
them; thought  
May measure not, awe may not know

In its shadow the woofs of the woodland are wrought;

As a bird is the sun in the toils of them caught,  
And the flakes of it scattered as snow.

As the shreds of a plumage of gold on the ground  
The sunflakes by multitudes lie,  
Shed loose as the petals of roses discrowned  
On the floors of the forest engilt and embrowned  
And reddened afar and anigh.

A temple whose transepts are measured by miles,  
Whose chancel has morning for priest,  
Whose floor-work the foot of no spoiler defiles,  
Whose musical silence no music beguiles,  
No festivals limit its feast.

We wonder how many readers of these stanzas have discovered that they are written in the metre of a poem whose very name calls up a smile, Monk Lewis's 'Alonzo the Brave and the Fair Imogene.' That it was undertaken as a *tour de force* is manifest, but in the hands of a master of metre how beautiful the measure becomes!

It is in the nature of things that a very considerable portion of this book should consist of memorial verses. Primarily it is vividness of emotion that makes men poets, and it is but natural that the link between poet and poet, when it exists, is often stronger than common. For the true kinship between men, being of nature's own weaving, is far deeper than any accidental tie of blood relationship, as we see notably in the case of Charles Lamb and Coleridge, where there was in the survivor no true recovery from the blow caused by the loss of a friend dearer than a brother. And, when the meridian of life is passed, the poet, like the rest of us, turning round and seeing behind him a "Street of Tombs," must needs wonder how he could have survived the loss of so many comrades who once seemed part and parcel of life itself. Very likely this is the reason why the memorial verses of a true poet are often among his most beautiful work. Death, who in our youth seemed so hateful a foe, wins us to him by the very ruthlessness of his warfare upon our affections. After the poet's middle age has passed, when many friends have vanished, a halo of poetry and romance seems to encircle Death's brow that takes away all its hideousness. In a word, the King of Terrors has gradually developed into a royal owner of half the beauty that once belonged to life, and it is through him, if at all, that the poet will find many a beloved companionship he has lost. No wonder then that all the memorial verses in this volume are alive with beauty. None of them, however, is so likely, we think, to strike home to the reader's heart as those on Philip Bourke Marston, the blind poet whose character, apart from his pathetic story, would alone have the power to keep his memory green among those who knew him.

Exquisite, if monotonous and sometimes rather diffuse, as is his poetry, Marston was as a man far greater than his work, and, besides, most lovable, as Nature seemed determined to make manifest; for in a face whose extraordinary poetical beauty seemed to be increased by what can only be called the light of his blindness, there was expressed that nobility and high enthusiasm without which no one can hope to write true poetry. We say the light of his blindness, for his face had a strange and marvellous luminosity, such as the brightest eyes could never have lent it. As an in-

stance among many that could be cited of his personal attraction may be mentioned the fact that it drew around him a group of young writers who called themselves "The Marston Club," a club which since his death has expanded under another name into one of the most interesting literary and artistic gatherings in London. Such being his character, it will be seen that the following lovely verses are in no way an exaggerated expression of the charm he exercised over those who knew him:—

Thy song may soothe full many a soul hereafter,  
As tears, if tears will come, dissolve despair;  
As here but late, with smile more bright than  
laughter,  
Thy sweet strange yearning eyes would seem to  
bear  
Witness that joy might cleave the clouds of care.

And yet love yearns again to win thee hither;  
Blind love, and loveless, and unworthy thee:  
Here where I watch the hours of darkness wither,  
Here where mine eyes were glad and sad to see  
Thine that could see not mine, though turned  
on me.

Another memorial poem inspired by a deep personal affection for a great and noble soul is that upon Count Saffi, the heroic friend of Mazzini, and one of the triumvirs of Rome in 1849. As a triumvir Saffi was great, and when Italy's hopes were destroyed and he passed into private life he did not, because he could not, become greater, but he retained undimmed every quality, grand as well as sweet, that made him great when in power. And if it is true that in mere style the Italian gentleman is above all others, Saffi seemed to transcend even the type to which he belonged. Such a man deserved a worthy memorial, and he has found it in this noble poem.

Another unbroken intimacy of more than twenty years is immortalized in the two poems upon the late Sir Richard Burton. The enthusiasm expressed in these verses does not appear in any way to exaggerate the poet's admiration of the traveller:—

A wider soul than the world was wide,  
Whose praise made love of him one with pride,  
What part has death or has time in him,  
Who rode life's lists as a god might ride?

While England sees not her old praise dim,  
While still her stars through the world's night  
swim,

A fame outshining her Raleigh's fame,  
A light that lightens her loud sea's rim,

Shall shine and sound as her sons proclaim  
The pride that kindles at Burton's name.  
And joy shall exalt their pride to be  
The same in birth if in soul the same.

Besides these funeral wreaths of affection laid upon the tombs of intimate friends there are in the volume memorial verses upon the two illustrious English poets whom we have lately lost. The threnody on Tennyson could not fail to be impressive, both in feeling and expression. It suffers somewhat, however, from the fact that the metre is the same as that adopted in the birthday ode on Tennyson, the same which we have described in speaking of 'Astrophel.' In every poem metre and subject should be so entirely in harmony as to be inseparable, and it is difficult to think that any measure which fully conveys the high spirits of a birthday ode can convey the solemnity and the sorrow of a threnody.

But this is especially so in regard to the brilliant lilt of the metre in question.

Of the almost miraculous powers of Browning Mr. Swinburne has always shown the deepest admiration, and Browning, on his side, used to say that the famous passage on the subtlety of his poetry in Mr. Swinburne's essay on George Chapman afforded him more delight than all the eulogies of his work to which in his later years he became accustomed. Worthy of both writer and subject is the sonnet sequence upon Browning's death. No one could possibly write adequately of Browning who had not a knowledge of the man, because without such a knowledge no one could realize how inscrutable are the ways of Nature in moulding personalities, how completely she can bring into harmonious working subtlety of intellect with a simplicity of character of the most winsome kind. Browning, indeed, was a living refutation of the common, but most egregious mistake of associating single-mindedness with dulness of the intellectual faculties, and subtlety of intellect with subtlety of character. Hence it is no exaggeration to say that among the many privileges of having been brought into contact with Browning was that it acted as a new education in the study of mankind. Between him and the writer of these sonnets there was this kinship—that in them has been seen the concentrated electricity of life at its tensest—and it is no wonder that they appreciated each other.

Fine as is this sonnet sequence, however, we cannot say that the peculiarity of the rhyme arrangement adopted in the sestet strikes us as being happy. Mr. Swinburne has always been fond of beginning the sestet of a sonnet with a couplet after the French fashion, and undoubtedly very fine effects of rhythm may be secured by adopting this method. Yet the French form of sonnet runs a risk of becoming too epigrammatic, especially where a strong pause occurs at the end of the third line. And this is more noticeable in English than in French sonnets on account of the immense strength of the English decasyllabic line as compared with the broken-backed alexandrine which the French poet is compelled to use. But in Mr. Swinburne's sonnets on Browning the sestet both begins and ends with a couplet. The metrical idea of the sonnet seems, therefore, to be lost altogether. Yet we may well guess that in Mr. Swinburne's hands such a metrical arrangement expresses a new metrical motive of some kind.

In the two sonnets upon the monument of Giordano Bruno, however, Mr. Swinburne shows himself to be—but that was not necessary—a true master of the sonnet form. He is never stronger than in invective. The embarrassment of poetical wealth from which he suffers does not seem to stand in the way of direct work when the moving energy is anger. Artistically speaking, one of the finest sonnets he ever wrote—and, indeed, one of the finest ever written—is that most indignant one upon the proposed interment of the Prince Imperial in Westminster Abbey. But even this is surpassed in vigour by the second of the twin sonnets upon Giordano Bruno. Here, as in the sonnet above mentioned, he shows that

quality of masterful concentration which is not usually associated with his name. Whatever may be said of its purely poetical qualities, line for line this sonnet, from the artistic point of view, consists of the strongest fourteen lines in the volume, the most close in texture, showing, indeed, a masculine grip of subject and method worthy of Villon himself. Upon Mr. Swinburne's general lack of the Villonesque concentration in rhymed measures a great deal has been said, yet as far as we know the subject has not been adequately touched upon by any of his critics. We have often thought, indeed, that one of the great needs of our time is a good common-sense treatise upon the laws of cause and effect in poetic art in relation to the methods of the new romanticism—a treatise going more into technical detail than does Mr. Clarence Stedman's admirable work—a treatise such as could easily be given by any one out of several critics whom we could name, such, for instance, as Mr. Traill, Mr. Gosse, or Prof. Dowden. Among the younger writers of our time a great deal of poetic power and impulse is exercised with a certain waste, which is inevitable where the great eternal principles of poetic art are too lightly considered. In art it is unlearning that is so difficult, as Keats showed until the last two years of his life, when he realized that if romantic poetry can delight us by that rich exuberance of suggestive diction which at first seemed to him to be the final efflorescence of the romantic temper, it can also delight us by a simplicity of utterance like that of some of the great Greek poets and like that of Wordsworth in certain great sonnets of his and in the 'Ode to Duty.' And the early sonnet on Chapman's 'Homer' shows that it was only the art of unlearning Keats needed in order to enable him as a mere boy to discover and adopt the "large utterance of the early gods," which even the romantic poet may discover and adopt.

It may be remembered that when contrasting Coleridge's method of work with Wordsworth's we came to the conclusion that "no two poets ever did work alike"; but it is when we contrast Wordsworth's style, and the methods by which that style is reached, with the methods and style of that class of poets to which Mr. Swinburne must be relegated, with both Shelley and Keats, that we see how infinite in variety is the form of expression of every faculty and endowment of man. After dividing poets into the born rhymers and those to whom rhyme is not a spur but a curb, there remains a still further division which separates the poets who exercise a rigorous selection of rhymes from those who do not. The moment a poet has chosen a word for the end of a line, all the feasible rhymes in the language leap into his brain like sparks from a rocket. Some poets by instinct take the first spark that rises, and use its suggestions; others by instinct wait and select. In reading any poet it is perfectly easy to see to which class he belongs. The various forms through which passed some of Wordsworth's sonnets, such, for instance, as 'Toussaint l'Ouverture,' and "The world is too much with us," prove that the poet, having made first a rigorous selection of the line-ending word, and then again a rigorous

selection of the answering rhyme-word, filled up the line with unripe material, which became afterwards poetized by the mellowing sun of his genius. Keats's work, like Mr. Swinburne's, shows the very opposite of this method—it shows that simultaneously with the rhyme selection comes a line of ripe and almost perfectly poetized material. With each poet the method adopted is, as we have hinted, a matter of temperament, not of volition, and both methods have their advantages—both their disadvantages. A poet like Keats, with the entire poetic diction of our literature at his fingers' ends, and an enormous poetical diction of his own invention to boot, has no need to subject his lines to the poetizing process of Wordsworth, for as regards poetic material he finds every rhyme-word as luminous of tail as a comet, as is only too clearly seen in 'Endymion.' But then, for this very reason, he has no time to consider economy, and it is obvious that without a great deal of rhyme selection the peripeteia of the poem must needs be reached but slowly. For not merely every drama, but every poetical work from the epic to the sonnet or roundel, has its peripeteia, which has to be reached in the most economical way according to the methods of the form of art adopted—though many poets forget this. It is, of course, in the nature of things that poems in which there has been a too rigorous selection of rhymes sometimes seem to lack inspiration, while poems in which there has been a too hurried selection of rhymes sometimes lack that concentration which characterizes the work of many of the greatest masters. It is the fortunate fact that the sonnet-form demands a rigorous rhyme selection (whether the poet will or not), which explains the marvellous fact of the existence of so perfect a piece of work as the sonnet on Chapman's Homer in Keats's first volume, in which, owing to an entire absence of rhyme selection, there is otherwise little merit. But suppose that before he sat down to write 'Endymion' Keats had had the advantage of reading a treatise upon poetry such as exist in Greek and in French—suppose that he had been assured by such a treatise that in a rhyme-prosody a rigid rhyme selection is one of the first requisites—what an 'Endymion' he might have given us then! In the end he did learn all this, no doubt, for the strength and masculine grip of 'Lamia' are very largely the result of rigorous rhyme selection. And as for the great odes—the most perfect work, from the artist's point of view, that has been produced in this century—they could never have existed at all without it.

There are in this volume, however, poems full of fine frenzy—a fine frenzy unknown to any modern poetry since that of Shelley and that of Coleridge in one or two pieces, such as the ode to France—which would certainly have suffered by any attempt at compression on the part of the poet. The 'Nympholept' is a case in point—the most original poem both in motive and in treatment that Mr. Swinburne has yet given us.

As a perfect piece of artistic work, 'On the South Coast' must, perhaps, be set at the head of all the poems in this volume; that is to say, it does exactly what it sets out to do—give lyrical rendering of the beauty of



Nature—with the least waste of material, considering the kind of form adopted. But, of course, such superb poems as 'An Autumn Vision' and 'Grace Darling' must in other respects be set above it, as must the Birthday Ode to Tennyson and 'England: an Ode.' Most readers, however, will turn first to the end of the book, for here is to be found the dedication to Mr. William Morris. It is in the famous 'Dolores' stanza, and is very beautiful, showing once again the poet's amazing mastery over double rhymes in anapestic measures. Perhaps, however, his very mastery over double-rhyme measures causes him to forget that the use of them in pathetic or impassioned poetry is not free from a certain kind of peril. Sometimes the skilled metricist is apt to forget his audience too much—apt to forget that poetic effects are a third something between poetic art and the æolian harp of the human mind upon which poetic art has to blow. Now undoubtedly in the French language—the most unlucky of all the European tongues as a poetic medium—it may be true that the reader's "sense of difficulty overcome" is a true source of pleasure, even in poetry of the most impassioned kind. But this is not so in English poetry, where, except in the lightest kinds of verse, the sense of difficulty overcome is fatal to the reader's pleasure, whether the poet has overcome difficulties or not. Now the reader of English poetry—even he who has given the least attention to technique—is aware that in the English language double rhymes are as few as in Italian they are abundant, and consequently in reading impassioned poetry in double rhymes he is in constant danger of having his sympathy and even his imaginative belief disturbed by a sense of difficulty overcome.

It is not that the born rhymist who has had long practice in the rhymist's art does really find any difficulty in writing in double rhymes. The associative and suggestive power inherent in words is so infinite in its ramifications that the born rhymist's embarrassment is entirely that of riches, in double rhymes no less than in single. But in impassioned poetry the poet has to avoid the mere appearance of difficulty overcome. Unless he succeeds in doing this the reader is apt to refuse his full sympathy because he is not fully convinced of the poet's sincerity. If, however, the poet does succeed in quelling this sense of difficulty overcome, his triumph is far greater than that of him who works in single rhymes. And few writers of the seventeenth century were more fascinated by the music of double rhymes than was Shakspeare, judging from his sonnets. Indeed, over all English poets save those whose misfortune it was to be born between the Restoration and the new romantic revival, the ravishing music of double rhymes, especially in words full of liquids, has exercised an irresistible fascination—though the greatest masters of its use have, no doubt, been the poets of the nineteenth century.

Coleridge had a great love of double rhymes. Some of the most exquisite effects in 'Kubla Khan,' in 'France: an Ode,' in 'Christabel,' in 'The Ancient Mariner,' and in 'Youth and Age,' are the result of the skill with which the poet passes from single to double rhymes and back again. Cole-

ridge, however, was too much influenced by eighteenth century models to throw himself upon the music of double rhymes with the abandon that we see in Shelley's glorious lyrics, especially 'The Skylark.' Keats passes freely enough into double rhymes, but always with an entire misconception of their meaning in rhythmic art. Instead of using them for the expression of an accession of emotion, as Coleridge and Shelley do, he used them as Leigh Hunt did, and as Browning afterwards did, to express mere jauntiness. Hence, although 'Endymion' begins (in its revised form) with a double rhyme, it is in such playful and, to say the truth, jejune work as the epistles to his brother, to Cowden Clarke and Reynolds, that he chiefly disports in double rhymes. Tennyson, though he, of course, understood the functions of double rhymes, and could use them with skill, had no great love of them, and they form no part of his best work; while Rossetti, whose ear, though good, was never equal to his other marvellous poetical qualities, indulges in them less than any other poet of the Victorian period. And this is remarkable, seeing how steeped he was in Italian poetry. Browning's use of double rhymes is really Hudibrastic. Not only did he not seek to hide the effect of difficulty overcome in poetry, but he made it a subject of positive display in his most serious work. He liked attention to be drawn to that ingenuity in poetic art which it is the first object of most poets to conceal. Of all masters of double rhyme, however, Mr. Swinburne stands first. It has yielded him more splendid musical effects than any other poet, but from the causes mentioned above it may at times have rendered his appeal to the human heart less effective than if he had used simpler measures.

#### *Among the Moors: Sketches of Oriental Life.*

By G. Montbard. (Sampson Low & Co.)

GEORGES MONTBARD is the *nom de crayon* of a French artist whose sketches of Morocco have long been familiar in the pages of one of the English illustrated papers. Some years ago he visited the northern part of Muley el Hasan's dominions in the company of Sir William Ingram and Mr. Walter Harris. Their route led from Tangier along the coast to Arzila and El-Araïsh, and then inland to Mequinez and Fez, the party visiting on their return journey El-K'sar el-Kebir (the Alcazar of Dom Sebastian's expedition), and Wazzan, the city of the Grand Sheriff, but no longer inaccessible to the least important of travellers. They also examined the ruins of Volubilis, but without adding anything to our knowledge of the Roman city out of which much of the two northern capitals, as well as Zarhun, was built. This town, which M. Montbard calls "Mouley Idris," is still closed against Jew or Christian, and though seen at a distance, a visit to it was not attempted by the party whose proceedings are described in this volume. Indeed, with the exception of Jackson, who claims to have entered the place in 1801, though he does not describe it, it is not known for certain that any unbeliever has been more successful in profaning the spot which contains the sanctuary of the founder of the Idrissite dynasty.

But as Nazarenes now reside in Fez Morocco city—or Marakesh—and in Alcazar, it is scarcely likely, since Wazzan has lost most of its former sanctity, that the fanatics of this white hill-town will be able much longer to terrify the prying tourist from entering its gates.

It will, therefore, be seen that M. Montbard and his friends visited a most interesting part of Morocco. All of this region is dotted with the remnants of Roman occupation. Every crumbling Moorish city has a picturesque history which carries us back to the days when Christian fought with paynim for the possession of this portion of Northern Africa, and the wild Arab hordes rushed at each other in those civil wars which at times have almost depopulated Morocco. Yet of this we detect little consciousness in M. Montbard's pages. He is, indeed, not always unmindful of the famous fields over which he is passing, though he is evidently more concerned in the small-beer adventures which he chronicles with much liveliness and wit than in the ample opportunities for archæological and scientific research which daily presented themselves. As for his companions, he complains that they were interested in little except sport. One of them practised photography, though, as a flock of sheep was his favourite object, geography gained little and art still less from manipulation over which, as a legitimate artist, M. Montbard waxes wrath. Towns they cared little for, unless when there was a bazaar, and the only merit in this was the low price at which, after long haggling, they could carry away some rubbish. Otherwise the party saw everything that their predecessors saw, and their successors will continue to see. They encamped where their military escort directed, shot red-legged partridges, and received civility, or the contrary, from the Kaïds on whom they called. The villagers brought them the "muna," or free gift of provisions to travellers with "the Sultan's letter," and no doubt, in the intervals of compliments, cursed most heartily the Christian dogs who fed at their expense. Nobody seems to have troubled them, though we infer, from the endless *persiflage* which M. Montbard bestows upon a gasconading member of the party, materials for amazing tales might be extracted out of the records of even their eventless journey. It is only fair to say that the artist writes well, often eloquently, indeed, and—except when abusing, as he does in a supremely silly preface of thirteen pages, the entire Semitic race—generally with good taste and accuracy. But as Mr. Harris described the same trip in his 'Land of an African Sultan,' published five years ago, the latest book on Morocco contains little new, unless, indeed, the reader is to accept as novelties the repeated personalities regarding the author's fellow travellers.

In this, as in most respects, the book is very French. The author's publisher is referred to as his "editor"; what in Morocco is known as "powder play" is described as "fantasia"; and the local governors are called "pashas," a Turkish title entirely strange to the country, every official being a "Kaïd" with various qualifications. "Wad" (river) receives the French form of "Oued," while Wazzan is

printed "Ouezzan," though to compensate Tangier is at least once called "Tangiers," a very English orthography which is usually accepted as a proof of the person so designating it never having been in the "City preserved of the Lord." It is, however, as an artist's impressions of Morocco that M. Montbard's volume must be criticized. And from that point of view it is admirable. On almost every page there is an excellent drawing, the entire series rendering this quarto not only the most lavishly illustrated book on "Moghreb-al-Aksa," but also the best of its kind. Scarcely one of the sketches is a failure, while some of them, more particularly those in outline, are most spirited rescripts of the daily scenes which pass before the traveller's eyes in that forlorn part of Africa. We see the silent villages basking on the plain, the "dshar" perched high up on the precipice, the "douar" surrounded by flocks and herds, the untamed Berber mountaineers watching the caravan entering the glen, the long strings of camels defiling through the pass, and the train of donkeys laden with fowls and eggs trotting patiently to market. Here are the pompous Kaïd enveloped in the gauzy folds of his jellaba and the sinewy courier bounding along on his ceaseless errand. Or we have views of the noisy market-place; the narrow lanes in which we can almost smell the many odours and trudge through the filth of ages, or retire from the street (where the women turn their veiled faces to the wall as we pass, and the naked dervish blasphemers us both loud and deep) into the "fondak," where the merchants, it may be from Taflet or Timbuctoo, sit smoking "kif" among their outlandish wares. All is graphic—all true to life, the only fault being a tendency, as in pp. 141, 151, &c., to the melodramatic, a vice which is even more frequently betrayed in the florid style of M. Montbard's narrative.

Blunders in matter of fact seldom disfigure the descriptions. Here and there, however, they occur. For instance, the open space in front of the sea gate of Tangier is not the "marine," but the "Marina." Cape Spartel was the "Ampelusia," not the "Ampelusium," of the ancients; and Tissot has shown that the so-called "Caves of Hercules"—which are strikingly portrayed—were not the "specus Herculi sacer" of Pomponius Mela. Arzila or Azila was the "Zilia," not the "Zelia," of the Carthaginians; and it was not the "Constantia Zelis of the Romans," but "Colonia Zilis," which Augustus changed to "Julia Constantia," though it seemed to have lost the rank of a colony, since it appears without this qualification in the description of Ptolemy and the itineraries of Antoninus. Again, M. Montbard is in error when he says that Arzila was "destroyed by the English." This story, which is related by Leo Africanus, was doubtless based on the raids of the Northmen as far south as Barbary, though the statements of the geographer are not in keeping with the chronicles of El Bekri. Moreover, if Arzila has 1,500 inhabitants, instead of decaying, it must be increasing in importance; for a few years ago it had only five hundred. Nor could M. Montbard have taken "coffee with the

English consul, a cunning son of Israel"; for an "English consul," Jew or Gentile, does not reside in that place.

These and a few similar errors, however, detract little from the value and nothing from the beauty of M. Montbard's book, which may be pronounced the best illustrated and not the worst written of the many volumes on Northern Morocco.

*Criticisms on Contemporary Thought and Thinkers, selected from The Spectator.* By Richard Holt Hutton. 2 vols. (Macmillan & Co.)

In his dedication of these essays to the memory of a relative Mr. Hutton states that but for his request and valuable help in selecting them they would probably have been left in the temporary form for which they were alone intended. Mr. Hutton thereby gets to the windward of the most obvious, and at the same time the most just criticism that can be made upon his volumes, which consist of some seventy or eighty short articles, written mostly within the last twenty years, on a variety of religious, philosophical, and literary questions. Their range is certainly of the widest: it extends from the work and influence of a Carlyle or an Emerson to the elegant trifling of the late Lord Houghton, whom, as we are reminded, Carlyle once described as "a pretty little Robin Redbreast of a man"; from the life and achievements of a Darwin to the vague theological speculation of 'Robert Elsmere'; from Dean Church on Bacon and the Psalms to Sir John Lubbock on ants and wasps. Articles which please and instruct when they are read separately, in that easy frame of mind in which we take up a weekly review, are apt to produce a very different effect when they are gathered together without any serious attempt at order, and presented *en bloc* as an estimate of contemporary thought and thinkers. So capable and experienced a man of letters as Mr. Hutton must be fully aware of the disadvantages which, from a literary point of view, attend an *olla podrida* of this description. The subjects of which he treats are far too numerous and far too miscellaneous to make up anything which in the strict sense of the word can be called a book.

Nevertheless, those who regularly attend to Mr. Hutton's expositions of enlightened orthodoxy, or his sociological or literary judgments, will be pleased to have some of the more important of his hebdomadal disquisitions in a handy form; and it is certainly interesting to see his canons of criticism applied on an extensive scale. The merits and demerits of his philosophical tenets, his religious theories, and his literary preferences are, of course, brought out in a much more positive and effective fashion than is possible when they are studied in snippets once a week. As a critic, Mr. Hutton has very wide sympathies and an ample endowment of the best culture; he is fully alive to the meaning and tendency of most of the intellectual movements of the day; and while some of his utterances are ambiguous or obscure, he generally thinks, and lets the reader see that he thinks, with great confidence. Nor does this confidence, on the whole, prevent him from being fair

to his opponents; although now and then it leads him to ignore very patent difficulties, or unduly to praise those whom he regards as intellectual allies. For instance, in an article on Mr. Leslie Stephen and "the Scepticism of Believers," he takes Mr. Stephen to task for stating the platitude that just as a sceptic is a doubter as to the religious creeds which he rejects, so the believer is a doubter as to the sceptical creeds which he in his turn rejects. He ignores a difficulty which Mr. Stephen there indicated, and still more emphatically pressed in a later article entitled 'Cardinal Newman's Scepticism,' where he showed that when faith is invoked to explain what reason fails to explain, the process is a tacit admission that the human faculties are inadequate; in other words, that knowledge is impossible. Of the inordinate commendation given to an intellectual ally the essay on Canon Scott Holland's sermons may serve as a specimen.

The reader who is weary of theological controversy will find a pleasanter and perhaps more profitable employment in the perusal of the purely literary essays. Mr. Hutton is seen at his best in articles like those on 'Sir Walter Scott in Adversity,' on 'Wordsworth the Man,' and 'Mr. Ruskin on Wordsworth.' His culture, his refinement, and with certain reservations, chiefly due to extravagant admiration, his good sense, are in these literary articles especially conspicuous. As Mr. Hutton obviously has a very great respect for Matthew Arnold's literary judgment, it will not be uncomplimentary to say that in some respects his critical endeavours, his way of approaching a subject, and the air and manner with which he handles it, recall at times Arnold's method. His commendation of Arnold's prose style is in this connexion highly significant, for he takes the opportunity of making a remarkable statement which, if it serves no other purpose, illustrates his conception of a good literary style. He declares that in his opinion Arnold "almost rendered Milton's poetic style into prose—prose far better than Milton's prose, which was turgid and violent—prose which is at once stately and lucid, sonorous and simple, graceful and vigorous." This is surely an erroneous comparison, a most unjustifiable belittling of Milton, and most extravagant laudation of Arnold. Mr. Hutton's own style, in a measure and at times, deserves some of these fine epithets, but it is at other times very far from meriting them. He shares to the full Arnold's terrible trick of iteration; his sentences are frequently of an exasperating length and of the most ungainly character; he gives the reader the impression that his thoughts are running away with his pen and that he is ignorant of the virtues of revision. These are great faults; but it must in justice be said that Mr. Hutton is most unequal, and that he often writes with unimpeachable lucidity and elegance.

#### NEW NOVELS.

*The Power of the Past.* By Esmé Stuart. 3 vols. (Bentley & Son.)

An English girl with Spanish blood in her veins shoots a lover on the eve of her marriage with the man she loves. But it is a



question whether she shot him or not; there was a struggle, and his hand was on the revolver; but, at any rate, she took the weapon, for self-defence, out of the drawer where it had lain, and it went off. Next morning she marries the other man; and very soon after the honeymoon she brings herself to the point of making full confession to her husband. This is the groundwork of Esmé Stuart's plot, which she unfolds with much ingenuity, and develops in its later phases with considerable interest and depth of feeling. The theme is a strong one, if not quite so fresh and natural as that of the same writer's 'Woman of Forty,' and the workmanship is on a sufficiently high level throughout.

*Red Cap and Blue Jacket.* By George Dunn. 3 vols. (Blackwood & Sons.)

THE plot of 'Red Cap and Blue Jacket' originates on a coral island in the South Pacific, where two men, Ralph and Nicholas, whose names were in the British peerage, were the sole survivors of a shipwreck. The young lord and his collateral are wearily waiting for a vessel to take them off their living tomb; the vessel arrives, but only one of the two escapes in her. We follow his fortunes in England. He is Lord Wimpole, a darkly mysterious man, with a thousand inconsistencies in his character and actions, and many good points striving for predominance with the bad. A good deal, as the reader will perceive, remains to be explained, and Mr. Dunn may be left to do it in his own way. His way is a little stiff and stilted, a little too much stiffened out with tags of Latin and Greek and French; but still the explanation is duly given, and the interest of the story is not to be denied. The Lord Wimpole who figures most in the story—for, of course, there are two Lord Wimpoles—is not very far from being a fine creation.

*For Love and Liberty.* By Alfred Harcourt. 2 vols. (Chapman & Hall.)

MR. HARCOURT tells a story of Spaniards and Englishmen, set in the framework of the disastrous voyage of the Armada, and with the dark deeds of the Inquisition for its background. Raymond d'Águilar, the hero, ends by renouncing allegiance to King Philip, and settling down with his wife in Cornwall as a loyal subject of Queen Elizabeth. This is to some extent an educational book in a highly educational cover, so that the reader gets a little history and geography out of it, as well as a strain of wholesome romance. It is not quite so exciting and engrossing as some historical novels, but it may minister pleasantly enough to the patriotic pride of the author's fellow countrymen.

*Sarah: a Survival.* By Sydney Christian. 2 vols. (Sampson Low & Co.)

THERE is a delicate irony involved in the title of Mr. Sydney Christian's novel, which will be fully appreciated by most readers of his engaging story. Sarah, we fear, is a type of English girlhood that is in danger of becoming as extinct as the dodo (with a small *d*), and it is well that she should have met with such

skilful and loving portraiture as that which is accorded her at the hands of Mr. Christian. The patriarchal mode of life of an old English country house has seldom been more pleasantly drawn, and the mutual attachment of Sarah and her uncle, Dan Thornborough, a most delightful personage, forms the key-note—none the less welcome for being unconventional—of the entire story. The length of time over which the action extends—some twenty years—is not conducive to dramatic unity or effectiveness of plot; but the development of the heroine's character is traced with skill as well as sympathy. It is, in short, a wholesome as well as a graceful book, full of charming and whimsical touches, and written with a decided distinction of style.

*A Daughter of To-day.* By Mrs. Everard Cotes (S. J. Duncan). 2 vols. (Chatto & Windus.)

THE bright and sparkling books by which Miss Duncan made her reputation may quite possibly prejudice some of her admirers when they find Mrs. Cotes offering them a serious piece of work in a serious mood and demanding their best attention. Moreover, the searching study she has made of a particular type of advanced young woman can hardly appeal to so large a public as did her delightful 'American Girl' or 'Mem-sahib,' for the reason that the thing portrayed with such elaborate realism is familiar to a comparatively small class of people. Elfrida Bell's artistic perceptions are those of a sensitive plant, her moral ones are entirely subordinated to them. She has drunk in "modernity" on a soil alien to its development, and made her way from Illinois to the Latin Quarter in Paris and Lucien's studios, as one coming to her own home from a far country, instead of leaving it behind. Her failure as a painter, her keen appreciation of the atmosphere she has chosen, her intense self-consciousness and conviction of her powers in some walk of art, if not in that of painting, her moral callousness, and a host of other characteristics subtly indicated make up an unusually powerful character sketch, drawn with an almost cruel grasp of its flimsiness and its deficiencies. Elfrida's experiences in Paris and London, the friends who compose her circle, the man to whom she gave whatever heart she had, and who cared nothing for the gift, are all touched with those vivid strokes which other stories by this writer have made familiar. But Elfrida remains herself the central figure, the most absorbing of all the characters in the book. Her creator touches her with an almost malignant hand, illuminating her egotism, her affectation, her heartlessness, the ill-breeding of her gospel of art and life, in letters of flame. She is cleverly contrasted with another girl of greater intellectual power, a truer artist, and also a truer woman. Janet Cardiff is a charming outline (hardly more) of a bright, generous nature and a gentlewoman. The book is well worth the attention it demands, and if the conviction at last slowly dawns upon the reader that it contains a purpose, it is one which has been produced by the inevitable law of reaction, and is so cleverly manipulated as almost to justify the exist-

ence of one in a work of fiction. Some of the French requires careful attention in subsequent editions. The printer is probably responsible for some errors, but there are Anglicisms, and genders as well as terminations at fault.

*The Rich Miss Riddell.* By Dorothea Gerard. (Blackwood & Sons.)

THOUGH by no means on the same plane as 'Orthodox' or 'Recha,' Miss Gerard's new novel is much more than merely readable. The difficulties of a high-minded heiress, endowed with a sensitive and warm heart, form the theme of her new venture, and they are treated with perfect sympathy, considerable subtlety, and an entire absence of sensationalism. Miss Riddell's protégée, a pretty Viennese governess, is admirably drawn, and there is comedy as well as pathos in the cross-purposes in which they are involved by their fidelity to different ideals of life. It is needless to say that the pictures of foreign life are informed by that thorough knowledge and insight familiar to Miss Gerard's readers, while, although in the main of a serious complexion, the story is illumined by one or two humorous episodes, amongst which special mention may be made of the disastrous results of the heroine's impulsive almsgiving to the Viennese beggars. The scene in the hospital and Miss Riddell's splendid mendacity bring a neutral-tinted romance to an effective and even dramatic climax.

*A Puritan Pagan.* By Julien Gordon. (Gay & Bird.)

THERE is something very familiar about this book—not that the story, so far as it goes, is particularly wanting in originality, but the characters have a family resemblance to those in countless other American novels turned out by the same firm of publishers. There are the passionate heroine, who must have been excessively disagreeable to live with; the calm, self-possessed lady who manages everybody; and that terrible hero, who is sufficiently described in the following sentence: "I perfectly agree with you," said he, devouring a fine Bartlett pear, and in so doing showing his splendid white teeth under his dark auburn-brown moustache." However, there are some good things in the book: the French society seems lifelike, and its faults and merits are not unduly exaggerated; and Singleton Ackley's course of instruction to Paula in the gentle art of a wife revenging herself on a husband is quite well done. However, these points are only palliatives in this specimen of a particularly dreary class of novels.

*The Story of Dan.* By M. E. Francis. (Osgood, McIlvaine & Co.)

MRS. FRANCIS has written another thoroughly good book, in quite a different style from her successful volume of sketches, 'In a North-Country Village.' 'The Story of Dan' forms one story of a more ambitious character than any of those pleasant studies of oddities and quaint personalities, and the scene is now changed from England to Ireland. The tragedy of Dan's love and death, terrible from its circumstances, is rendered doubly so by its evident inevit-

ableness. What has been told before of Dan makes it impossible for him to tell the awful secret of his rival's death, and so it is obvious that nothing can save him, as he alone of the two witnesses had the intelligence to know the murderer. Excellent, too, for dramatic probability is that wild outburst of hatred against him in court from the girl he loved, an added touch which heightens the pathos of his end. And all through the description of the man's shy and hesitating, but ineradicable love is done with the utmost delicacy of invention. Esther, too, is a coquette well conceived and well executed, and not least in her love for the idiot brother, which throws into relief the designing and unamiable side of her nature. Admirers of Mrs. Francis's former book hardly need to be told that the conversations between Mrs. Green and Mrs. Drennan, and the description of village festivities, are amusing and vigorous. The only scene to which we should demur is the dinner-party at Mr. Cassidy's, in which the satire on genteel people seems neither particularly novel nor devoid of exaggeration. Perhaps not quite so charming as 'In a North-Country Village,' this book shows an increase rather than an abatement of power.

*Time and the Player.* By Lewis Hainault. "Independent Novel Series." (Fisher Unwin.)

"THE PLAYER" is a rather disagreeable man, with nervous, long-fingered hands, who behaves like a bear to the female members of his family; but he had some cause to be disagreeable, because his speculations on the Stock Exchange were somewhat of a failure, and early in the book he is threatened with apoplexy or madness—which it is the author omits to mention. There is a certain misplaced talent in the book; the man's restlessness and his wife's childishness are cleverly, if somewhat wearisomely described; but the whole thing seems an altogether unnecessary fuss about some rather dull and vulgar people, who seem to be always eating exquisite dinners, and looking at one another from the "tawny crowns of their heads to the last dusky folds of their sombre velvet trains" (the epithets are varied to suit the occasion). The story seems to show the work of a young hand, who regards his handiwork with quite unnecessary solemnity and affectation. If he would not think quite so much of his stock-brokers and their poses, and would dwell less on the beauty of a Wardour Street drawing-room, he might do less annoying work than this.

*The Silver Bullet.* By P. Hay Hunter. (Oliphant, Anderson & Ferrier.)

MR. HUNTER's story is brightly written, and its interest is not sacrificed for want of material; in fact, the annoying part about it is that it is overburdened with situations suggestive of excitement, which, presumably for want of space, have to be inadequately treated. Thus a whole novel might almost be worked up from the material afforded by the composition of the crew alone, a crew that would have satisfied Capt. Marryat in his most sinister moods, whereas here the mutiny turns out to be a very sorry affair, barely occupying a chapter.

Then, again, that very silver bullet, which gives its name to the book, somehow fails utterly to come up to the expectations aroused on its first appearance. Such failures to grasp the situation seem to suggest a wicked waste; still there is enough fully developed interest in the book to make it pleasant for a railway journey.

*The Temple of Death.* By Edmund Mitchell. (Hutchinson & Co.)

MR. MITCHELL's story of adventure, sensational though it be, contains nothing that is absolutely impossible—indeed, the so-called narrative might well be founded on fact, as the few who know best the India of the natives will be the first to admit. The author has shown both sympathy with the natives, and an appreciation of the artistic value of contrast; for while relating the exploits of a villainous set of fanatics, he brings out in high relief the virtues, courage, and fidelity of certain of their countrymen. The story is of such a nature that to attempt a sketch of the plot would be difficult, and also unjust to the reader. The details are realistically worked out, and the local colouring is exact. There is likewise enough of love-making to render the book interesting to the sentimental. In short, this is an attractive bit of sensational fiction.

*Deferred Pay; or, a Major's Dilemma.* By Lieut.-Col. W. H. M'Causland. (Digby, Long & Co.)

WHAT "deferred pay" has to do with this novel we fail to see, but the "major's dilemma" is of the most stupid and impossible nature. As a gossiping bit of military fiction the tale is readable enough, and the account of a newly joined sub at the old "Pongo" depot at Chatham is by no means destitute of humour or truth. As a whole this book is a string of wild absurdities. Col. M'Causland may be a distinguished officer, but, if so, he does not illustrate the saying that the pen is mightier than the sword.

*The New Arcadia: an Australian Story.* By Horace Tucker. (Sonnenschein & Co.)

CO-OPERATION is excellent when it is applicable; Socialism wishes to make it compulsory and universal. The hero of this story endeavoured to combine what was best in both, and met with more success than generally attends on such philanthropic plans. It is easy on paper to form such; in practice it is difficult to work them out to a successful issue. In this instance we have an interesting, well-narrated story of an ideal settlement. There is sufficient plot in it to interest the reader, knowledge of the good and bad sides of human nature is exhibited, and a state of things is described such as never has existed in Australia or in any other country.

*Our Alma.* By Henry Goldsmith. (Sonnenschein & Co.)

READERS, we fancy, will derive too extravagant an idea of Australian scenery and of the foliage from this volume. In other respects it forms a plain, unsensational, life-like description of the lives of a superior class of gold-diggers and market-gardeners.

It differs from other Australian stories through the fact that the events could not have occurred in any other country; in short, it is characteristic, and carries internal evidence that it was written on the spot by a colonist. But it will interest women more than men.

#### TEXT-BOOKS OF ENGLISH LITERATURE.

THE second volume of Mr. H. Craik's anthology of *English Prose* (Macmillan & Co.) covers the period between the end of the sixteenth century and the Restoration. It contains 600 pages, the size of the book being largely due to the space allotted to minor authors. There is always a great difficulty in observing anything like proportion in collections of extracts such as this; but, making all allowances for the individual tastes of the editor and his fellow workers, we fear it is impossible to approve of the way in which this part of the work has been done. Hayward should surely not have been permitted as much room as Hobbes; Clarendon's prose has no right to twice the area allotted to Milton. Where to Leighton are allotted ten pages, to Heylyn eight, and to May something over seven, the speculative reader may well hazard a guess as to how many will be left free for Cowley. We are not skilled in working problems of this sort, but we fancy most persons who have any acquaintance with the achievements and history of English prose will admit that the answer ought to be more than four. The biographical and critical introductions vary greatly in value, but among those which are not strikingly good we have discovered none that is not passable. The most elaborate (and probably the best) of the essays is Dr. Ward's account of Milton's prose in connexion with its historical surroundings. The same writer is also to be credited with scholarly notices of Jonson and Cowley. Mr. Saintsbury takes charge of Burton, Hobbes, Donne, and Fuller, and does his duty ably. Mr. Gosse writes agreeably about Walton. The late Prof. Minto's notice of Bacon is a good little bit of criticism, which one wishes longer. Mr. J. H. Overton's introduction to the specimens from Jeremy Taylor seems to us the least satisfactory of the essays attached to the more important writers. He has apparently failed to appreciate Taylor's rank and qualities as a stylist, and such little literary criticism as he ventures on is perfunctory and inadequate. Among the minor introductions, Mr. Ker's Herbert of Cheshire and Mr. Wallace's Chillingworth claim favourable notice. Mr. E. K. Chambers is very well-meaning, but his extravagance needs chastening and his affectations subduing to fit him for work of this kind. The book is an interesting one to dip into, but we fear it will prove more valuable to the candidate for examination than to any worthier class of student.

IN spite of the attention that has been bestowed of late years on the study of Old English, the ideal manual for the novice is yet to be written. It may be questioned, indeed, whether he has the chance of using so helpful a book as a former generation had in Vernon's 'Anglo-Saxon Guide.' Prof. Earle's little 'Book for the Beginner' is sensible and practical, but somewhat out of date; Dr. Sweet's work suffers from his lack of experience as a teacher; and Mr. Albert Cook's *First Book in Old English* (Boston, U.S., Ginn), which is now before us, strikes us as unnecessarily crabbed and difficult, and unduly overloaded with phonologic detail. Mr. Cook's workmanlike translation of Sievers needs no fresh praise, but Sievers's arrangement and method are not at all suited to the needs of the beginner; Mr. Cook appears to have suffered from the memory of them, although he has tried to avoid so doing. The beginner wants tables of the "parts" of strong verbs to commit to memory; it is not at all the same thing for him to be told



that "any strong verb having *ea* in the first preterite stem" belongs to a certain class—especially as the statement is misleading. The beginner will make nothing of the schedule that tells him that "original *a*" corresponds with "derivative *e*, *e*, *o*, *ea*, *ie*," and his interest in the explanation and phenomenon of *u*-umlaut will probably be slight. Moreover, extreme condensation adds much to the difficulty of a "first book" in any subject, and Mr. Cook is unwise in devoting space he can ill spare to certain interesting but inappropriate appendices. The brief remarks on syntax are helpful, and the selection of texts is good, though we would gladly see the thirty pages of verse banished to make room for more prose. We notice a commendable (but, we fear, not very successful) attempt to expound briefly the scheme of O.E. metre. The glossary appears to have been compiled with great care, and we have no doubt many competent teachers will find the book a useful one to adopt in their classes.

## CLASSICAL TRANSLATIONS.

MR. T. H. HALLWARD'S *Idylls of Theocritus translated into English Verse* (Longmans & Co.) comes at a good time. Summer is the season for reading Theocritus—summer, "when even the very lizard on the wall is sleeping, and the larks no longer fare afield"; when, like Theocritus's own shepherds, one can lie in the shade and listen to the whisperings of the pine trees and the murmurings of wandering bees. Therefore any tolerable version of the *Idylls* deserves the critic's gratitude for having sent him back to one of the sweetest of Greek poets; and Mr. Hallward's version, if not perfect, is more than tolerable. To test it one turns naturally to the seventh idyll, the 'Thalysia,' and finds this happy rendering of a passage which, as much as any, shows the kinship between Theocritus and the modern love of nature:—

Over us masses of poplar and elm waved; sacred water  
Bubbling and murmuring gushed from a grot of the nymphs  
Hard by us,  
Sunburnt merry cicadas aloft on the shadowy branches  
Plied their ceaseless song, and afar in the bushes of bramble  
Gaily the tree-frogs chirped, and the crested larks and the  
finches  
Sang, and the turtle moaned, and over a plashing water  
Darted golden bees; all things smelt richly of summer,  
Richly of autumn; pears and apples in bountiful plenty  
Rolled at our feet and sides, and down to the earth all round  
us  
Sloe-trees bent their trailing boughs thick-laden with berries.

This is good and sympathetic translation, though the metre is not so smooth as in the original, and we should have preferred "harvest" to "autumn" as the rendering of *θώρα*. Autumn is, with us, too much the season of decay, and of "mists" even more than of "mellow fruitfulness." This may be taken as a fair specimen of Mr. Hallward's work. The translation is faithful, the workmanship fair and sometimes good. The hexameters, which are his prevailing metre, halt at times, chiefly from a tendency to use two monosyllables in the final spondee. The use of different metres in different poems, although the originals are all in hexameters, is, we think, justifiable; for the Greek hexameter occupied a wider field than any one modern metre, and its different moods may rightly be represented by different rhythms. An example of Mr. Hallward's blank verse may be taken from the description of the carved cup in the first idyll:—

An aged fisher, too, thereon is wrought,  
That standing on a rough rock drags his net  
With eager toll to make another throw.  
Bravely he labours; every limb seems set  
On fishing, and each sinew on his neck  
Swells, for the old man's strength is like a youth's.  
Anigh that wave-worn sire a vineyard bows  
Beneath its comely load of ruddy grapes;  
A little lad sits on a dry-stone wall  
On guard; two foxes round him roam.

The last line is defective, without apparent reason—an oversight akin to that which, on p. 89, has left a single line without a partner amid a series of heroic couplets. But positive defects are not numerous. Calverley's version

no doubt bars the way to some extent; but those who try Mr. Hallward will find him a pleasant guide to the knowledge of a delightful poet, and (it is due to the publishers to add) presented in a well-printed and tasteful volume.

MR. E. P. COLERIDGE has already won his spurs as a translator by his versions of Euripides and Apollonius Rhodius. In his new venture—*Sophocles, translated into English Prose from the Text of Jebb* (Bell & Sons)—his task has been made both easier and more difficult by the existence of the edition from which the translation is made. It is hard for Mr. Coleridge to have to put himself into comparison with Prof. Jebb's tasteful and excellent version; it is difficult to be independent without being consciously inferior. On the other hand, it is tolerably certain that a careful workman, with Prof. Jebb's edition before him, cannot go far wrong in the interpretation of the original. Mr. Coleridge's work is careful, and he is not slavish in his adherence to Jebb; he has exercised his own judgment with discretion. Hence his translation may be trusted as sound and faithful; and where there are marked differences among editors as to readings or interpretations, the conflicting views are wisely recorded in the notes. Sophocles hardly admits of being rendered at once idiomatically and faithfully into English prose, and Mr. Coleridge is occasionally a little wooden and conventional. Here and there, also, he lapses into blank verse—a fault very difficult to avoid; e.g. on p. 98 ('Ed. Col.,' 607), "To gods alone comes never age nor death; all else the mighty master, Time, confounds. Earth's strength decays; decays the body's might; faith dies, and faithlessness is born." The reader who has little Greek may find some obscurity in such a sentence as: "But now the day, when reckoned up to date, misgives me as to how he fares." But, as a rule, the workmanship is good, and to the student of Sophocles who needs the assistance of an English version in order to arrive at his author's meaning, and to whom Prof. Jebb's monumental edition is inaccessible, Mr. Coleridge's translation may be confidently recommended.

## LAW BOOKS.

*Cases and Opinions on International Law, with Notes and a Syllabus.* By FREEMAN SNOW, LL.B. (Boston, U.S., Boston Book Co.)—This treatise on the principles of international law is compiled on a plan which, so far as we know, has not heretofore been applied in this country to this branch of law. The main part of the work, which is preceded by a list of contents, a "Syllabus," and an introductory chapter, is divided into two parts. Part I. deals with "International Relations in Time of Peace," and comprises chapters on "States-Territorial Rights," "Territorial Jurisdiction," "Jurisdiction on the High Seas," and "Nationality." Part II. deals with "International Relations as modified by War," and comprises chapters on "Measures short of War," "Effects of War as between Enemies," and "Relations between Belligerents and Neutrals." The principles dealt with are expounded by reported cases selected from English or American law reports, or by opinions given on actual cases by English or American law officers or jurists. To each case is prefixed a very brief head-note showing the point dealt with in the case. The latter, of course, is not set out *in extenso*, but so much only of the judgment is given as is necessary to explain the principle involved. A work of this sort is undoubtedly calculated to give to the student clearer and more vivid ideas of the subject than he would be likely to get from ordinary text-books. The work, however, is merely intended to supplement, not to supersede, text-books and lectures, for, as the author observes in his preface, "a collection of cases and opinions.....must necessarily leave many gaps." There are a good many foot-notes explanatory

of the text; and an appendix comprises, among other things, an account of the Behring Sea Arbitration of last year, the text of the Declaration of Paris, 1856, and the text of the Geneva Convention for the Amelioration of the Sick and Wounded of Armies in the Field. The "Syllabus," a special feature of the work, sets forth nearly two hundred principles or points of international law, with the names of works—British, American, and foreign—where information may be found thereon, and will be found of much use not only by the student, but by every one interested in the subject.

MESSRS. MACMILLAN & Co. publish *The Laws and Jurisprudence of England and America*, a series of lectures delivered at Yale by Dr. DILLON, a retired American judge, whose knowledge is considerable, but whose style is bad. The work gives a long account of "our law in its old home," i.e., of the origins of English law, of the Inns of Court, &c.; but it does not profess to be original, consisting mainly of quotation, and we do not ourselves find it interesting. An account of the work of Blackstone and of that of Bentham, who are taken as the types respectively of Tory lawyer and of Radical law reformer, is more readable. In conclusion the author predicts the attainment of international uniformity in copyright, mercantile, and marine law, and the assimilation of all laws of real property to those governing personality. There is one good story in the book, which traces the origin of modern liberal legislation concerning married women's property to a Mississippi statute of 1839, which was based on the law of the Chickasaw tribe of Red Indians by a member of the Mississippi State Legislature, who, harassed by creditors, was about to marry a rich widow. Dr. Dillon gives us a high opinion of himself as a man by a pretty passage about Bentham's letter to his love (the lady who had rejected him) written in his eightieth year. Dr. Dillon's belief that all the British "colonies and settlements" have the "laws of England" is an error. We administer not only brand-new codes of our creation, which differ widely from what he calls the laws of England, but also the Code Napoléon, the Roman-Dutch law, the law of the Koran, &c. There are far more than "41,000,000" Mohammedans in India.

MR. THEODORE DODD publishes a larger edition of his earlier handbook, through Mr. Horace Cox, under the title of *The "Parish Councils" Act*. Of all the handbooks to the Act it may be safely said that they are not much more simple than the Act itself, and that on the really difficult points they do not afford additional information or help. It, no doubt, was extraordinarily difficult to do so, and highly dangerous; but still the fact is as we state, and we cannot profess to think that any one of them will save anybody much trouble. For example, taking Mr. Dodd's work (and he is deservedly a very high authority on the questions involved), if the reader searches for guidance on the most difficult points which are arising from day to day, he finds that the index is not accurate, the pagination of the index being often wrong; that the position of women (which is confusing the assistant overseers) is not so clearly stated as it is in the Act itself; and that as regards the registration of electors, which is driving all assistant overseers mad, nothing is added to the directions of the Local Government Board's circular, which is in conflict with the county circulars which have been issued to overseers by some clerks of the peace. With regard to women the difficulty has been caused by the fact that Mr. Fowler argued in the House in favour of the enfranchisement of the married woman owner, and of women owners not also occupiers. Mr. Fowler also received votes of thanks for having enfranchised these two classes, but the Act has not done so. Mr. Dodd quotes the clause, does not precisely explain this point either the one way

or the other, and then says: "Remaining Disqualifications of Women in Local Government.—She [sic].....cannot vote in local affairs when she would be qualified to do so if a man, by being on the Parliamentary register as a 'lodger' or 'servant.'" The omission of the word "owner" in this sentence is either a bad mistake or most misleading.

MR. RICHARDS (the author of works which we have previously reviewed on elections and corrupt practices), Mr. Payne, and Mr. Soper publish through Messrs. Jordan & Sons *The Parish Councillor's Guide*, a small handbook which is intended to be very clear, but which does not appear to be any clearer than the Act, although it may be admitted that the Act is far from plain. For example, a man wants to know the first thing that most people do want to know about it: who is eligible to the Parish Council of his village? It is easier to find the answer in the Act than it is in the work before us, where, indeed, a full answer is not distinctly given at all, as it is in one place in the Act. We come to the statement "First meeting" (i.e. of Parish Council): "by.....the Act the first elections are to be held on the 8th November, 1894, or such later date as the Local Government Board may fix." (Not exactly! The later date must be in 1894 as the law stands, whereas the new register is not in force till 1895, a contradiction which needs legislation to clear it up.) "In municipal boroughs the new register is ready at the end of October" (not a register to be used for parochial elections). No one would understand from the paragraph the real state of things, which is that legislation is needed either to postpone the elections until 1895, or to bring into force in 1894 a register on which they can take place. The municipal register has little to do with the matter, as the only registers needed are the Parliamentary registers, with the addition of County Council electors who are not Parliamentary, and of some other women. The work before us goes wrong about the married women, and says, "All disqualifications on married women are removed, and women, married or single, may be registered as electors on the Local Government..... register." No one would imagine from this that the disqualification of married-women owners continues; and the statement that women previously disqualified are added by the Act to the Local Government register, i.e. the register of County Council electors, is untrue. They are only added to the parochial register, and then only occupiers who, but for the disqualification, would have been County Council electors.

MR. HARRIS STONE and Mr. Pease publish, through Messrs. George Philip & Son, *Local Government Act, 1894: a Practical Ready Reference Guide to Parish Councils and Parish Meetings, Alphabetically Arranged*. We see some advantage in this little work and have not detected in it any actual errors.

We have now had the opportunity of praising three excellent handbooks to the Local Government Act of 1894. We regret that we cannot also praise one with the title *The Annotated Acts, 1894: No. 1, Parish and District Councils, The Local Government Act, 1894*, by Mr. Lely and Mr. Craies, published by Messrs. Sweet & Maxwell and by Messrs. Stevens & Sons. We were first alarmed by the statement, "Doubts appear to have arisen as to the register on which the elections are to take place." The register could not but be the register of parochial electors in force for the time being. The elections are directed to be held at dates to be after November 8th. A public promise was given that the first parochial register should be brought into being by legislation on November 1st. When it was found necessary, doubtless after this book had been printed, to alter the date of the registers to November 22nd, the date of the election was in consequence put off. There never was, nor could be, any real doubt

as to the register. We next come to a curious statement as to the "fusion effected between the poor law and the sanitary authorities.....in rural districts." The existing extent of fusion is not increased, but is slightly diminished by the Act. A third statement, which caused us to close the book, as it seemed useless to read further, is: "Parish Council.—Any parochial elector of either sex who has resided for twelve months in the parish or within three miles of it may be elected." This is strictly true; but never was truth stated in more misleading fashion, for any person, not a parochial elector, of either sex, who, &c., may also be elected. Such a guide can only conduct the reader to the ditch.

MESSRS. ARCHIBALD CONSTABLE & Co. publish a prettily printed little volume under the title *Thames Rights and Thames Wrongs*, by Mr. C. H. Cook. The volume, which deals with all the matters which are the subject of proposed legislation at the suggestion of the Conservancy, is useful for a few weeks, but will be out of date when the Bill of the present year has passed. We hope that Mr. Cook will give us a fresh volume on the present position, or a larger book on the whole question. He is thoroughly competent, for he knows all about the matter, and his sympathies are on the right side, that is, in favour of public rights and the preservation of natural beauty.

#### OUR LIBRARY TABLE.

*The Life and Duties of the Citizen (First Course): a Handbook for Teachers*. By J. Edward Parrott, B.A., LL.B. (Allen & Co.).—This little work seems to have been suggested by the important minute of the Education Department known as the Evening Continuation School Code of last year. Part of that Code relates to education in the life and duties of a citizen. Mr. Parrott's aim has been to make his work "a scheme for the adoption of managers and teachers" in their efforts to give effect to the Code so far as it relates to the subject in question. In addition to an introductory chapter, and chapters on "Patriotism" and "The Nation and the State," the work contains chapters on representative government, including local government, districts large and small, and the work and powers of the various "Boards"; on central government, including an account of the position and powers of the Crown and the Houses of Parliament, and of the working of the parliamentary system; on executive government; and a chapter on the duties of citizens in relation to local and central government. A cheerful and stimulating tone pervades the work, which will tend to make it attractive to pupils as well as to teachers. A short extract, which we take from pp. 11 and 12, will illustrate generally the style of the book:—

"In a modern State, no good citizen can truthfully sing, like the Miller of the Dee, 'I care for nobody, No! not I, and nobody cares for me.' We are all 'members one of another,' and so much are we bound up with each other, that every one who neglects his work, or does it badly, is thereby injuring the State. Every action we do has its influence, great or small, on the State as a whole. We can easily understand how an unjust judge might injure many people directly by his action and example, and spread distrust and alarm through the whole land; we can also see how the 'Liberator' frauds, beside ruining many thrifty men and women, give rise to suspicion against all undertakings of the same kind, and so discourage thrift. But it may not be so easy to see how humble workers may do mischief to the State as well."

The author then proceeds to give instances of disastrous consequences flowing from carelessness or dishonesty in apparently trifling matters. The work may be read with profit by many persons, old as well as young, outside the ranks of those for whom it is primarily intended.

MESSRS. SAMPSON LOW & Co. publish *Federal Britain*, a not very practical work, by Mr. de Labilliere.

MESSRS. MACMILLAN have been well advised to include in the "Golden Treasury Series" a volume of *Selections from the Poems of Arthur Hugh Clough*. The same publishers send us reprints of two of Mrs. Oliphant's novels, *The Wizard's Son* and a better-known story, *A Son of the Soil*.—Messrs. Smith & Elder have reissued in one volume Mr. Merriman's story *From One Generation to Another*.

MISS HETHERINGTON deserves much credit for the care she has bestowed on indexing the chief articles that appeared in the most popular British and American magazines during 1893; but it is a misnomer to call her volume an *Index to the Periodical Literature of the World* ('Review of Reviews' Office) when the periodicals of the continent of Europe are excluded.

At the present time M. Weill's account of *Saint-Simon et son Œuvre* (Paris, Perrin & Co.) will be read with interest. It is a painstaking sketch of a most remarkable man, not so well known as he deserves to be in this country.

In the twentieth volume of the Dryburgh edition of the "Waverley Novels" Messrs. Black have included, along with *The Talisman*, *The Two Drovers*, *My Aunt Margaret's Mirror*, *The Tapestry Chamber*, and the *Death of the Laird's Jock*. Mr. Hindley's illustrations to 'The Talisman' possess considerable merit.

We have on our table *Sir Samuel Baker*, by A. E. Lomax (S.S.U.),—*Darwin, his Work and Influence*, by E. A. Parkyn (Methuen),—*Twelve Years' Residence on the West Coast of Scotland*, by Capt. James Mason (Gurney & Jackson),—*About Perak*, by F. A. Swettenham (Singapore, 'Straits Times' Press),—*Oxford and her Colleges*, by G. Smith (Macmillan),—*A New Elementary Latin Grammar*, by H. Belcher, Part I. (Hachette),—*Principles of English Composition through Analysis and Synthesis*, by P. Goyen (Macmillan),—*English Writers: an Attempt towards a History of English Literature*, by H. Morley: Vol. X. *Shakespeare and his Time* (Cassell),—*A Manual of French Commercial Correspondence*, by S. E. Bally (Methuen),—*Optical Experiments*, by Dr. H. Zwick (Newmann),—*The Venetian Painters of the Renaissance*, by B. Berenson (Putnam),—*Bibliography of the Salishan Languages*, by J. C. Pilling (Washington, Government Printing Office),—*The Economics of Commerce*, by H. de B. Gibbins (Methuen),—*Secularism, its Progress and its Morals*, by J. M. Bonham (Putnam),—*Tales and Sketches of Modern Greece*, by N. W. Williams (Nutt),—*A Princess of Paris*, by A. C. Gunter (Routledge),—*Anecdotes from the Comet* (Simpkin),—*The Aukward Squads, and other Stories*, by S. F. Bullock (Cassell),—*Pilate's Wife*, by R. T. Haywarden (Burns & Oates),—*A Stock Exchange Romance*, by B. Hemyn (Digby & Long),—*Beyond the Ice*, by G. R. Murphy (Low),—*The Kestrel's Nest, and other Verses*, by A. Cochrane (Longmans),—*Poems*, by J. P. Everest (The Author, 61, Grosvenor Road, S.W.),—*The Rhythm of Bernard de Morlaix*, translated by the late Rev. J. M. Neale, D.D. (Eyre & Spottiswoode),—*Village Sermons*, by the late R. W. Church, D.C.L., Second Series (Macmillan),—and *The Ten Commandments, Sermons*, by R. Eyton (Kegan Paul). Among New Editions we have *New Studies in Tennyson, including a Commentary on 'Maud'*, by M. Luce (Baker),—and *Chambers's Elocution*, selected by R. C. H. Morison (Chambers).

#### LIST OF NEW BOOKS.

##### ENGLISH.

- Moorhouse's* (Right Rev. J.) *Church Work, its Means and Method*, 8vo. 3/ net.  
*Wedgwood's* (J.) *The Message of Israel in the Light of Modern Criticism*, 8vo. 7/6 cl.  
*Law.*  
*Macmorran* (A.) and *Dill's* (T. R. C.) *The Local Government Act, 1894*, with Introduction, 8vo. 10/6 cl.  
*Fine Art.*  
*Davies* (A. C. F.) and *Crookes's* (M. E. B.) *Book of Public Arms, a Cyclopædia of Armorial Bearings*, 4to. 63/ net.



Marlowe (C.) and Chapman's (G.) Hero and Leander, with Seven Illustrations by C. Ricketts and C. Shannon, 35/ net.  
 Ruskin (J.) *Vesna*, and other Lectures, 8vo. 15/ cl.  
 Yeigh's (F.) Ontario Parliamentary Buildings, a Historical Sketch, 8vo. 10/ net.

#### Poetry and the Drama.

Charles's (B. E.) *Songs in the Night*, cr. 8vo. 2/6 net.  
 Radford's (G. H.) *Shylock and Others, Eight Studies*, 5/ cl.

#### Philosophy.

Müller's (F. Max) *Three Lectures on the Vedanta Philosophy*, March, 1894, 8vo. 5/ cl.

#### Political Economy.

Hobson's (J. A.) *The Evolution of Modern Capitalism*, 3/8

#### History and Biography.

Arthur's (T. C.) *Reminiscences of an Indian Police Official*, 8vo. 16/ cl.

Ingham's (Right Rev. E. G.) *Sierra Leone after a Hundred Years*, cr. 8vo. 6/ cl.

Lives of Twelve Bad Men, ed. by Thos. Seccombe, 8vo. 16/ cl.

Ménéval's (Baron C. F. de) *Memoirs to serve for the History of Napoleon I.*, 1802 to 1815, trans. by R. H. Sherard, Vol. 1, 8vo. 18/ cl.

Tynan's (P. J. P.) *The Irish National Invincibles and their Times*, 8vo. 21/ cl.

Walliszewski's (R.) *The Romance of an Empress, Catherine II. of Russia*, cr. 8vo. 7/6 cl.

#### Geography and Travel.

Pryer's (Mrs. W. B.) *A Decade in Borneo*, cr. 8vo. 3/6 cl.

Smith's (G. A.) *Historical Geography of the Holy Land*, 15/

#### Philology.

Aristotelis *Ethica Nicomachea*, by I. Bywater, cr. 8vo. 3/6

#### Science.

Britten's (F. J.) *Former Clock and Watch Makers and their Work*, cr. 8vo. 5/ cl.

Leonard's (Major A. G.) *The Camel, its Uses and Management*, 8vo. 21/ cl.

Wilson's (W. N.) *Manual of Practical Logarithms*, 5/ cl.

#### General Literature.

Bell's (H.) *Railway Policy in India*, 8vo. 16/ cl.

Blackmore's (R. D.) *Springhaven*, Cheap Edition, 2/6 cl.

Caffyn's (M.) *Miss Milne and I*, cr. 8vo. 2/6 cl.

Cahoon's (H. H.) *What One Woman Thinks*, edited by C. M. Westover, cr. 8vo. 3/6 cl.

Chapman's (B. R.) *A Little Child's Wreath*, 16mo. 3/6 net.

Custance's (H.) *Riding Recollections*, Cheap Edition, 2/6

Davis's (R. H.) *Our English Cousins*, cr. 8vo. 6/ cl.

Fenn's (G. M.) *Fire Island*, cr. 8vo. 6/ cl.

Forster's (F.) *Major Joshua*, cr. 8vo. 6/ cl.

Gerard's (E. D.) *A Sensitive Plant*, cr. 8vo. 3/6 cl.

Golfer's *Guide to the Game and Greens of Scotland*, edited by W. Dalrymple, cr. 8vo. 2/ sgd.

Hungerford's (Mrs.) *The Red-House Mystery*, cr. 8vo. 3/6 cl.

Lovell's (J.) *Literary Papers*, ed. by his Daughter, 5/ net.

Marshall's (Mrs. A. B.) *Fancy Ices*, 8vo. 10/ net.

Meredith's (J.) *Laura Arbutnot, a Novel*, cr. 8vo. 6/ cl.

Westall's (W.) *Trust Money, a Novel*, 12mo. 2/ bds.

White's (A.) *The English Democracy, its Promises and Perils*, 8vo. 7/6 cl.

Wooliam's (W.) *With the Help of the Angels*, cr. 8vo. 3/6 cl.

#### FOREIGN.

##### Theology.

Frank (Fr. H. R. v.): *Geschichte u. Kritik der neueren Theologie*, 5m. 60.

Hahn (G. L.): *Das Evangelium des Lucas*, Vol. 2, Part 2, 8m.

Handkommentar zum Alten Testament, v. W. Nowack, Division 3, Vol. 3, Part 2, 2m. 80.

Paulini (Pontii Meropii) *Opera*, Vol. 1, rec. Hartel, 15m. 50.

Testamentum Novum Græce, rec. C. Tischendorf, Ed. VIII., Vol. 3, Proleg., scriptis C. R. Gregory, 13m. 50.

Weiss (B.): *Das Neue Testament*, Part 1, 20m.

##### History and Biography.

Collectanea Friburgensia: Part 1, Correspondenz v. Alfonso u. Girolamo Casati, 8m.

Gutschmidt (A. v.): *Kleine Schriften*, hrsg. v. F. Riehl, Vol. 5, 24m.

Perey (L.): *Le Roman du Grand Roi*, 7fr. 50.

Schneider (Comte): *Le Second Empire à Saint Cloud*, 3fr. 50.

##### Geography and Travel.

Bastian (A.): *Indonesien, od. die Inseln des malayischen Archipel*, Part 5, 8m.

Dupouy (B.): *Les Chasses du Soudan*, 3fr. 50.

Goncourt (E. et J. de): *L'Italie d'hier*, 3fr. 50.

Rosny (L. de): *Trauxaux et Mantilles*, 3fr. 50.

##### Philology.

Anthologia Græca Palatina, ed. H. Stadtmueller, Vol. 1, 6m.

Auctoris (Incerti) *de Ratione Dicendi* ad C. Herennium Libri IV., ed. F. Marx, 14m.

Child (C. G.): *John Lyly and Euphuism*, 2m. 40.

Grammatici Græci recogniti, Partis IV. Vol. 2, 22m.

Mythographi Græci, Vol. 1, 3m. 60.

Plauti Comediar, rec. G. Loewe, G. Goetz, und F. Schoell, Vol. 4, Part 5, 5m. 60.

##### Science.

Bonnier (G.) et Layens (G. de): *Flora de la France*, 10fr.

Heim (L.): *Lehrbuch der bakteriologischen Untersuchung*, 16m.

Joliceur (H.): *Les Ravageurs de la Vigne*, 40fr.

Karewski (F.): *Die chirurgischen Krankheiten des Kindesalters*, 20m.

Kratzer (H.): *Grundriss der Elektrotechnik*, Part 1, 6m.

Mannheim (A.): *Principes et Développements de Géométrie cinématique*, 25fr.

Oppenheim (H.): *Lehrbuch der Nervenkrankheiten*, 20m.

##### General Literature.

Brète (J. de la): *Badinage*, 3fr. 50.

Case (J.): *L'Étranger*, 3fr. 50.

Mary (J.): *Pantalon rouge*, 2 vols. 7fr.

#### MADAME RENAN.

May 24, 1894.

THE comments which have appeared in the public prints on the death of my dear friend Madame Renan appear to me so wholly inadequate that I venture to trouble you with these words. In one, not unkindly notice, I read, in reference to the question of religious convictions, that Renan "good-humouredly forbade the gentle Madame Renan ever to try and convert him," a statement which conveys a wholly false impression not only of the relations between the two, but of the lofty and beautiful character of the wife. Those whom she honoured by her intimate confidence and friendship—and I am proud to claim for myself, and more especially for my husband, a place in that number—were most deeply impressed by her keen wit, her strength, her fearlessness, coupled, as these were, with a sympathetic tenderness of nature which prevented her from any faults of insight. She so completely understood the nature and point of view of him to whom she consecrated her life, that she voluntarily kept her own convictions hidden from sight, lest they should in any way seem even to disturb the full harmony of her husband's work—realizing, as it seems to me that every true woman must, the wisdom as well as the beauty of such a course. From what she was to her husband, the world may judge what she was to her friends. One, who was among the chief, writes to me to-day, "I am very, very sorry for us, and for me, not for the dear lady herself—for she loved old Renan so that she could not be herself one moment when he was gone. But you know how I cared for her." How she cared for her husband—to the completion of whose work she had devoted her whole energies; nay, sacrificed her life from the day of his death—will be seen from the letter which she wrote me shortly after, and which, as a tribute to her own memory, I now wish to make public:—

12 Oct., 1892.

CHERE LADY DILKE,—Je vous suis profondément reconnaissant de la sympathie que Sir Charles et vous me témoignez si affectueusement. Les grandes douleurs n'ont pas de consolation: mais le souvenir des chers amis est le seul adoucissement qu'elles puissent recevoir. Merci donc d'avoir senti combien je suis à plaindre, combien ma vie est brisée, et de m'avoir assurée que votre précieuse amitié m'était fidèle. Le prix dont se paient les jours heureux est d'autant plus grand que le bonheur a été plus complet, et vous savez combien était étroit et absolu le lien qui m'unissait à mon bien-aimé mari. Je ne puis vous en dire davantage aujourd'hui. Je ne puis que vous prier de croire tous deux à ma sincère affection.

CORNÉLIE RENAN.

Her life thenceforth was buried in the past. She toiled upstairs to see us whenever we were in Paris, and we knew that, in truth, her life was broken. A trembling woman, whose eyes were full of ready tears—a creature absolutely changed from her old courageous, valiant, and brilliant self—she must now remain in our recollection. Last December my husband found her behind a rampart of books and MSS. in her rooms at the Collège de France, and "Je mène une vie d'homme," she said, explaining how she worked from morning to night, never pausing except to take food, that she might finish her appointed task.

EMILIA F. S. DILKE.

#### ANNE CLIFFORD'S CONTESTED LETTER.

IN an article on letter-writing published in the *World*, April 5th, 1753, Sir Horace Walpole quotes the famous and often-repeated letter by Anne Clifford, Dowager Countess of Pembroke, Dorset, and Montgomery, to the Secretary of State (supposed to be Sir Joseph Williamson), who had been over-urging her on behalf of his candidate for the borough of Appleby:—

"I have been neglected by a court, I have been bullied by a usurper, but I will not be dictated to by a subject. Your man shan't stand."

—ANNE DORSET, PEMBROKE, AND MONTGOMERY.

Lodge and other writers who repeat it doubt its genuineness. The author of her memoir in the 'Dictionary of National Biography' gives as reasons for doubting it that Sir Joseph Williamson was not appointed Secretary of State until 1674; that Anne died in 1675, and that there was no election at the time; that the style was quite unlike that of Anne's other letters; and that she always signed her titles, not in the order of her marriages, but in that of their creation. Neither that writer, however, nor any of the other critics seems to have followed the correspondence in the Domestic Series of State Papers at the Public Record Office, which, though it does not include the contested letter, illustrates it in a remarkable manner. The Parliament elected in 1661 has been called the Long or Pensionary Parliament, lasting till 1678. (See *Parl. Papers*, vol. lxii. part i. p. 530.) John Lowther, Esq., of Hackthorp, and John Dalston, Esq., of Accornbank, were burgesses for Appleby. John Lowther's death necessitated a new election, and in January, 1667/8, there was great excitement in and about Appleby. From Anne's position as High Sheriff of the county she had the right to nominate a candidate, and on account of her great goodness and bounty to the town the burgesses always elected the man she nominated. She determined to have one of her grandsons the Tuftons, sons of her daughter the Countess of Thanet. Four of them were over twenty-one, and all in need of occupation. Failing them she meant to select her kinsman Anthony Lowther. But Joseph Williamson, then secretary to Lord Arlington, Secretary of State, had set his heart on the seat, and by fair means or foul was determined to secure it. He was a native of those parts, and had friends and relatives there, who all bestirred themselves in his favour. Everybody "plied the Countess,"—Joseph Williamson, his brother and friends, the neighbouring gentry, the Justices of the Peace, the Bishop of Winchester, and even Lord Arlington himself. Her replies at first were very polite, but they soon became "definite." Anne's first letter, explaining how her interest was engaged, January 16th, 1667/8, was addressed to "Mr. Secretary Williamson at Whitehall," proving that there is no weight to be attached to the argument based on the date of Williamson's appointment in 1674. To Lord Arlington on January 17th she writes: "Mr. Williamson, being of so eminent an ingenuity, cannot miss a Burgessship elsewhere." On January 25th Arlington writes again on behalf of his secretary. On January 29th George Williamson writes to his brother: "Unless the three Tuftons are taken off by Lady Thanet's means it is impossible for any man to oppose. .... Dr. Smith fears the taking off of the old lady, but if done, we shall be joyful." February 4th, Dan Fleming urges Williamson to "ply the Lady Pembroke. If you cannot accomplish this, you should stay the writ as long as you can, until you have a good account of your interest in Appleby."

The same day Dr. Smith tells Williamson that his friends work. "The success of it will be seen by her answer to Lord Arlington, whereof she showed me a copy. I cannot see how it is possible to do any good unless her grandchildren be taken off." Same date, George Williamson's letter to his brother shows that Lord Arlington had been urging Thomas Tufton to withdraw. "Neither Arlington nor the Bishop make any impression on the wilful Countess."

Lord Arlington writes again, to which Anne replies on February 6th: "It was myself, and neither my daughter of Thanet nor any of my children, that made me attempt making one of her sons a Burgess for Appleby. .... If it should happen otherwise, I will submit with patience, but never yield my consent. I know very well how powerful a man a Secretary of State is throughout the King's dominions, so am confident that, by your Lordship's favour and recommendation, you might quickly

help this Mr. Williamson to a Burgess-ship without doing wrong or discourtesy to a widow that wants but two years of fourscore, and to her grandchildren, whose father and mother suffered as much in their worldly fortunes for the King as most of his subjects did." This letter shows that the contested epistle cannot have been written to Williamson, but to Arlington about Williamson. It may, of course, have been re-addressed to him, and may have been found among his papers. One can see that the spirited old lady had been kindled to white heat, and very little more was necessary to make her write something very like what has been attributed to her. As to the criticism of her style. She employed a secretary, Mr. Sedgwick, who was absent from the Castle for twelve days about this date. It is just possible that Thomas Tufton, the young candidate himself, became her secretary for the occasion, and transmitted his grandmother's sentiments as he thought she expressed them, without affecting Sedgwick's clerical polish. The error in her titles may have arisen accidentally in transcribing for the press. On February 9th George Williamson writes to his brother enclosing a letter from Dr. Smith:—

"If the town be left to their own freedom your brother will carry it, but I doubt that the Countess will never let it come to that, being resolved to present one to them. If none of her grandchildren will accept, she will pitch upon Anthony Lowther. She has been heard to say that if they all refuse, she will stand for it herself, by which you may imagine what the issue is likely to be."

February 13th.—Sir John Lowther to Williamson says that in compliance with his wish he had taken off his kinsman from the candidature: "I believe that her Ladyship will prevail in her resolution with regard to her relations.....and will neither desire, seek, nor need anybody's help to make whom she desires. I know this by a letter from the Mayor."

February 23rd.—Thomas Gabetis, Under-Sheriff of Westmoreland, to Williamson, says that he studied to serve him, but that the Countess had planned otherwise, "the Corporation being disposed to gratify her for her great nobleness and bounty to the place. My station obligates me to render service with obedience to her commands, especially in this particular." At this date, just when we might have looked for Walpole's letter, the correspondence ceases. Between the editor and the printers it seems to have disappeared. But the other letters are corroboratory of its authenticity, rather than the reverse.

In her diary, Harl. MS. 6177, we find no notice of the canvassing, but we find her own notes on the election, 1667/8:—

"And on ye second day of March in this year my grandchild, Mr. Thomas Tufton, was chosen Burgess of ye Town of Appleby, to serve in ye House of Commons in Parliament therein assembled and sitting in Parliament at Westminster in ye place of Mr. John Lowther, my cosin's son, who dyed: so as Mr. Thomas Tufton, my grandchild, began first of all to sitt in ye said House of Commons at Westminster as a member thereof the 10th day of March, he being ye first grandchild of mine yt ever sate in ye House of Commons."

From the same diary we see that this Mr. Thomas Tufton visited his grandmother and his constituents on September 21st, 1668, in 1670, and in 1674. And the parliamentary returns show that he sat till the close of the Parliament in 1678.

So the Lady Anne had her own way, in spite of the Secretary of State, as she had had, through her spirit and determination, with King and with Protector before, living up to her motto, "Preserve your loyalty, defend your rights." CHARLOTTE CARMICHAEL STOPES.

MR. BRIAN HOUGHTON HODGSON.

A VETERAN diplomatist, explorer, and man of science passed away, as the *Athenæum* mentioned last week, in the person of Mr. Brian Houghton Hodgson, who died in London on

the 23rd ult. from the effects of a chill. Born as long ago as February, 1800, near Macclesfield, Mr. Hodgson entered the service of the East India Company in 1818. He was successively secretary to the Resident and Resident in Nepal from 1820 to 1843, when he retired from the service, residing, however, some fifteen years more in India, at Darjiling. His political services may be passed over here, with the observation that his elaborate investigations as to the value of the Nepalese (Gorkha) troops, then almost unknown, and in regard to vernacular education for India, contributed largely to shape our Indian policy in two important matters.

In literature and science his services were great, both as a writer and a collector. His contributions to the journals of learned and other societies, notably the Asiatic Society of Bengal, numbered about 170 articles. Their chief topics were, besides the military and educational subjects already referred to, the geography and ethnology of Nepal and other Himalayan regions, including the question of trade routes and the capabilities of these regions for profitable cultivation by Europeans. More than half of the above papers were concerned with the zoology of these countries. His chief claim, however, to fame is his discovery of the literature of Northern Buddhism in the remote valley of Nepal, which had served as an asylum for that religion on its disappearance from India from the twelfth century to the fifteenth. Here he collected between the years 1827 and 1845 in all 354 MSS., which were at first sent to British collections, but afterwards, with a discrimination not unjustified by results, to Paris, for the use of the great Orientalist Burnouf, who founded on them his monumental work on Buddhism, dedicated in part to Mr. Hodgson, "comme au fondateur de la véritable étude du Buddhisme, par les textes et les monuments."

His friendly relations with the neighbouring Buddhist powers in Tibet procured for Mr. Hodgson the princely donation from the Grand Lama of a complete copy of the Tibetan version of the Buddhist scriptures in 334 vols. These were presented to the India Office, where they may now be seen. Mr. Hodgson's writings on the ethnography, languages, and antiquities of the Himalayan peoples are still of much value to scholars, and indeed in many cases remain unique after the lapse of fifty years. Yet it is impossible not to feel that their value is at times impaired by want of controlling literary attainments, especially in Sanskrit, on the part of the writer, so that the reader cannot clearly distinguish the really valuable results of the writer's own accurate observation from the less trustworthy material supplied by native informants of varying degrees of knowledge and intelligence.

In zoology his collections represent an extraordinary energy during a space of twenty years already busily occupied in political and literary pursuits. His specimens, mainly birds, reached the surprising total of 10,499. All these were presented to the British Museum, which retained a complete series, passing on duplicates to other scientific institutions.

Soon after leaving India in 1858 Mr. Hodgson went to live in Gloucestershire, where most of the remainder of his long life has been spent. It is worthy of note that since that time little or nothing, save republication of old materials, issued from his once active pen. The moral, so to say, seems irresistible that one should not be a country gentleman if one can be anything better. In later years his noble and erect figure has been familiar to winter residents at Mentone, where he built himself a villa within quite the last few years. His services were at once recognized in France by the award (in 1838) of the Legion of Honour, as well as by the membership of the Institute; much more tardily (1877) by our own Royal Society. Of the Asiatic societies in this and other coun-

tries Mr. Hodgson had long been an honoured member. Finally, as lately as 1889, the University of Oxford, after some fifty years, awoke to his claims to an honorary degree. The Government of India, however, appears to have considered its obligations discharged by the usual pension and official letters of thanks. In this country it would seem that a lifelong devotion to literature and science, even when associated with munificence, does not take rank with the achievements of a successful lawyer or hospitable mayor. B.

#### 'ENGLISH BARDS AND SCOTCH REVIEWERS.'

May 26, 1894.

My notes and queries have had the good fortune to elicit so much valuable information regarding the tortuous bibliographical career of this book, that I feel tempted to summarize briefly the facts which have been brought forward.

First Edition, n.d. [March, 1809].—Genuine copies have the water-marks "E & P 1804" or "E & P 1805," and one, supposed to be genuine, has no water-mark at all. My own has "E & P 1805." Mr. Murray's spurious copy has "S & C Wise 1812" and one seen by Mr. Dobell had the date either 1811 or 1812. Comparisons of the genuine with spurious issues revealed many points of difference, but a detailed collation is wanting. I have not seen a spurious copy.

Second Edition, [October] 1809.—Only one copy has been cited. It bears the water-mark "Budge & Wilmott [1808]." Mr. Bromley's collation (so far as it goes) agrees with my own copy; but I may mention a misprint which will be useful in comparison. P. 80 begins with l. 1007, thus misprinted:—

Let ABEDEEN and ELGIN still pursue.

I agree with Mr. Dobell's suggestions that the second is the rarest of all the editions, and that (probably) it was not counterfeited.

Third Edition, 1810.—The only copy cited which seems to have a decided claim to be considered genuine is that of Rosa-spina, the water-mark of which is "E & P 1804." The evidence for Mr. Dobell's copy rests, so far, only on the absence of a date in the water-mark, "G & R T." A collation with Rosa-spina's copy would be interesting. The correspondence shows that one may expect to find almost any date (later than 1810) on spurious issues of the "third," for water-marks of the following years have been cited—1812, 1815, 1816, 1817, 1818; Mr. Lane-Poole's copy being made up of sheets dated variously 1815, 1816, 1817, and nothing at all. The spurious third (Mr. Baguley's copy and mine) has the misprint "crawl" for *scrawl* in l. 47 (not "l. 13"). Mr. Baguley will find, I think, that the fifth line of p. 76 runs thus:—

But when fair Isis rolls her purer wave

in all editions.

Fourth Edition, 1810 and 1811.—I said that "I knew of no reason for doubting the genuineness" of either of the fourth editions I cited, but am now disposed to agree with Mr. Murray in assuming the only genuine "fourth" to be that which is dated 1811, and which has the water-mark "J. Whatman 1805." Only one copy of the "fourth" purporting to be published by Cawthorn (alone), and with 1810 on the title-page, has been cited except my own. I have two which seem to be identical. The preface is headed "Preface to the Third Edition," and there is no foot-note, as in the 1811 copies. The paper is a little thicker than ordinary, and bears the water-mark "G & R T" (no date)—the same as one of Mr. Dobell's "thirds." The page is unusually long, 8½ in., the width being 4½ in. The lines, as usual, are numbered by tens, but in this issue there are frequent gaps—e.g., there is no numbering between "810" and "840." The last line is numbered "1050," and Cawthorn's advertisements (3 pp.) begin on



the back of p. 85, filling up the last sheet of the book, which consists of four sheets (sig. A—D) of twelve leaves each. Mr. Bagguley's copy has no water-mark.

I have not seen a copy of the spurious issue (or issues) of 1811, cited by Mr. Murray (water-mark "J X 1814") and by Mr. Lane-Poole (water-mark "W. Pickering & Co. 1816"). Both my copies dated 1811 are on very thick paper, with the same water-mark as Mr. Murray's "genuine" copy—"J. Whatman 1805"—and agree with Mr. Lane-Poole's spurious one in having 1,052 lines, the two publishers' names on the title-page, and the foot-note to the "Preface." This foot-note is cited in the standard edition (one vol., p. 420 n.) as having appeared in the "fourth edition, 1811," which would have constituted an implied authority for judging the fourth of 1811 to be the genuine issue, but that in another note on the same page the "fourth" is mentioned as having been published during Byron's absence from England—a manifest error, for the alterations in the poem which raised the number of lines from 1,050 to 1,052 must have been made by Byron himself after his return to England. It may be assumed, however, I think, that the "fourth" of 1811, with 1,052 lines, printed on Whatman's paper, is the genuine issue.

Another question which arises is this—how many of these spurious firsts, thirds, and fourths were English piracies, and how many Irish? Byron seems to have attributed most of them to Dublin pirates, and in the article in the *Athenæum* of September 10th, 1831, which gives the readings of the suppressed fifth, the writer says:—

"If the reader of these few lines will have the goodness to reach down from his shelves the fourth edition of 'English Bards and Scotch Reviewers'—(and thanks to Dublin liberality few lovers of English poetry are without a fourth [italic in original] edition), I will," &c.

Perhaps something might be gleaned from the various water-marks of the spurious copies, for there may be Irish devices among them.

I have compared the readings noted in the *Athenæum* article (1831) with the text of the 'English Bards' in the one-volume standard edition of Byron's 'Works,' and find the following differences, which Mr. Murray will perhaps be kind enough to verify by reference to his probably unique copy of the "fifth" edition. (References are to one-volume edition.)

P. 422.

This—that—and t'other line seem incorrect.

*Athenæum* has "or" and "seems."

P. 426. To the line, on Hayley,

Or damn the dead with purgatorial praise,

the *Athenæum* cites the following foot-note, not given here: "† See his various biographies of defunct painters, &c."

P. 428 n.

"In 1806, Messrs. Jeffrey and Moore met at Chalk Farm. The duel.....daily prints. [The above note was struck out of the fifth edition, and the following, after being submitted to Mr. Moore, substituted in its place:—I am informed.....very lately. November 4, 1811.]"

The *Athenæum* says, "The following additional note ["I am informed," &c.] is inserted."

P. 429. (The new passage, on Jeffrey.)

Whom Scotland pampers with her fiery grain reads in the *Athenæum* "the"; and for

This scents its pages, and that gilds its rear,

the *Athenæum* reads "that adorns its rear."

These are all the differences I have observed, but I may add here that George Lamb (note to l. 56) was called "ingenuous" in all editions except the fourth (1810 and 1811), where the word was misprinted "ingenious."

I have to apologize for naming Hodgson as the writer of the lines on Bowles in the first edition. Hobhouse was their author, and I agree with Mr. Bromley (and Byron) in thinking them better than those to which they gave place. They are quoted in a foot-note in the

one-volume edition, with two misprints (I put the correct readings in brackets):—

And when [where] a comment fails, prefix a life;

Review [revive] forgotten lies, and add your own.

Another misprint in the one-volume edition is in the line (p. 427, third of first column):—

If chance some bard, though dunces fear'd.

The word should be "chance" (for "perchance"). It is correctly printed in the second, the spurious third, and in the genuine fourth (1811); and incorrectly in the "fourth" of 1810.

J. D. C.

Glenfield Place, Belfast, May 19, 1894.

MR. BERTRAM DOBELL, whose letter appears in your issue of to-day, must, I think, be mistaken when he says the genuine first edition of this satire has no water-mark on it, as I have a copy, of course without date on title-page, which has the water-mark "E & P 1805" on pp. 25 and 37. The poem bears the imprint, "T. Collins, Printer, No. 1, Harvey's Buildings, Strand."

T. C. S. CORRY, M.D.

26, Princes Street, Edinburgh, May 29, 1894.

IN connexion with Mr. Dobell's letter on the first edition of this book, will you allow me to point out that a copy of the genuine issue now in my possession has the water-mark "E & P 1805" on the third leaf of sheet C. Mr. Dobell states that he found no water-mark on his copy. Mr. Murray's is similar to mine.

I observe that one of your correspondents quotes the water-mark of the third issue as "E & P 1804."

W. BROWN.

Great Claybrooke, Lutterworth, May 29, 1894.

MY copy of the third edition of 'English Bards' is another variation in the growth of the forgery. The title-page, &c., exactly resembles that given by Rosa-spina and Mr. J. Haines, but the water-mark is "Ivy Mills 1817."

E. H. BATES.

#### SOCKET v. SOT.

King's Inns Library, Dublin, May 9, 1894.

THE nursery rhyme quoted in your review of Mrs. Gomme's book, and more fully by Mr. Daniel in your last issue, ran, as I recollect it in my nursery days, some forty years ago in co. Tyrone, as follows:—

Who comes here?

A Grenadier.

What do you want?—A pint of beer.

Where's your money?—In my pocket.

Where's your pocket?—I've forgot it.

Get you gone, you drunken blockhead.

Possibly "blockhead" was a corruption of

"socket," the word in Mr. Daniel's version.

JAMES MAC IVOR.

110, Brecknock Road, May 20, 1894.

THE "sot" version of the old nursery rhyme is perhaps not so "distressingly modern" as Mr. Daniel seems to suppose. It is given in that form in Henry Carey's burlesque poem 'Namby Pamby,' published in 1725 or 1726:—

Now he acts the Grenadier,

Calling for a pot of beer.

Where's his money? He's forgot.

Get him gone, a drunken sot.

DAVID WILLIAMS.

May 24, 1894.

WILL you allow me to cap the version given by Mr. Perceval in your issue of the 19th inst.? An old nurse, Mrs. Gale, taught us the words. She dressed us up in a cocked hat made out of a newspaper, with a tin gun on the shoulder and a wooden sword on the hip:—

Child enters, strutting grandly.

Nurse. Who comes here?

Child. A Grenadier!

Nurse. What do you want?

Child. A pot of beer!

Nurse. Where's your money?

Child. I forgot!

Nurse. Get along, you drunken sot!

Then followed a tickling. This was delightful eighty years ago or more. I was born in 1808, and left the nursery about the time of the

battle of Waterloo, when a wounded soldier taught me the lance exercise on Pickle, our pony.

H. P. M. (a Wiltshire boy).

Lincoln's Inn.

WHEN I was issuing from the nursery, about 1830-5 A.D., my mother used to sing for my delectation all the best-known nursery rhymes, accompanying herself on the pianoforte. I always supposed that she had learned them in her childhood, and I may mention that she was born in Oxfordshire in 1799. Her version of "the Grenadier" was as follows:—

Who comes here?

A Grenadier.

What d'you want?

A pot of beer.

Where's your money?

I forgot!

Get you gone, you drunken sot!

I never heard of the word "socket" as connected with this little nursery drama until I saw (I am afraid I am rather Hibernian in my phraseology) Mr. P. A. Daniel's version in your columns.

ALMARIC RUMSEY.

New York, May 15, 1894.

My grandmother, who, if now living, would be almost a hundred years old, used to repeat to me fifty years ago the nursery rhyme to which Mr. P. A. Daniel refers in your issue of May 5th. She gave it as she had learned it in childhood in South Berwick, Maine, then a part of Massachusetts.

As she gave them, the lines ran as follows:—

Who comes here?—A Grenadier [pronounced *Grannydeir*].

What do you want?—A bottle of beer.

Where's your money?—I forgot.

Get you gone, you drunken sot.

I think it more likely that she said "pottle" than "bottle," but as I was then unfamiliar with the word "pottle" it seemed to me that "bottle" was the word my grandmother used. The lines were surely widely known in this form in New England anywhere from fifty to a hundred years ago.

SUSAN HAYES WARD.

\* \* We have also received a letter from Clarence Cook, of New York, in which he says that in his boyhood he heard at Boston, Mass., the version given in Halliwell's 'Nursery Rhymes.' We cannot insert further communications on this subject.

#### THE HON. RODEN NOEL.

By the death of Mr. Roden Noel at the age of fifty-nine we have lost a writer sincerely devoted to his art and possessed of much cultivation and high aims. He was born in 1834, and educated at Trinity College, Cambridge, where he took his M.A. degree in 1858. He married in 1863, and in the same year he published 'Behind the Veil, and other Poems,' a volume which showed many signs of the influence of Shelley, but attracted considerable attention. 'Beatrice, and other Poems' (1868), hardly achieved the popularity for which the author hoped; nor did 'The Red Flag' (1872) and 'Livingstone in Africa' (1874), although marked by high purpose and fine feeling, make much way with the public. A new edition of the former volume was issued, however, in 1883. A greater success was achieved by 'A Little Child's Monument' (1881), a work of genuine feeling, in which the author, moved by the loss of his child, obtained a greater hold on his readers by the simple expression of grief than by his philosophical poetry. In 1886 he, under the title of 'Essays upon Poetry and Poets,' collected his reviews, which showed not merely a real love of poetry, but considerable critical acumen and a power of forming his own opinions which made the book more satisfactory than such reprints usually are. Mr. Noel published other volumes of verse, but although they won the praise of some highly competent judges, such as the late Mr. Addington Symonds, he never gained the ear of the general public. An eminently thoughtful writer, he lacked singing power, his versification was frequently harsh, and, except in 'A Little Child's Monu

ment,' his poetry gave his readers the idea of being rather the work of deliberation and reflection than of inspiration. It is to be feared that his failure to obtain general acceptance weighed upon his spirits, and of late years ill-health had withdrawn him from general society; but to those who knew him well he remained a constant and attached friend, and his death will be sincerely deplored.

### Literary Gossip.

MESSRS. LONGMAN will publish this summer the lectures Prof. Froude has delivered at Oxford on the life and letters of Erasmus. There has been no small grumbling, by the way, at the University that the ladies come in such numbers to hear the eloquent professor that undergraduates can find no room, nor graduates either.

ANOTHER bit of news from Oxford is that the third volume of Canon Liddon's biography of Pusey will be issued by Messrs. Longman in the autumn.

THE many admirers and readers of Miss Rhoda Broughton will sympathize with her in the terrible blow which she has recently sustained by the death of Mrs. Newcome, her devoted friend and sister. Mrs. Newcome was not only a woman of a most cultivated wit and deep affections, but of a perfect purity of nature which lent to her whole life and conversation a rare and singular charm. To all those who knew her well her memory will be that of irreparable loss.

THE London Medical Schools have appointed a committee to report on the Gresham University scheme. To meet the difficulty arising from the relatively small representation (three out of fifteen) assigned to the Medical Faculty in the Academic Council, it will probably be suggested to increase the Council, say, to eighteen, and assign a third of the votes to the Faculties of Science and Medicine respectively, and diminish the representation of the Faculty of Arts, Law, &c.

THE Royal Historical Society has decided, at the suggestion of Mr. Frederic Harrison, to take steps to commemorate the centenary of the death of Gibbon in a suitable manner. A representative committee is being formed for this purpose, and it is hoped that arrangements may be made for the delivery of an address as well as for an exhibition of portraits, MSS., and other relics of the great historian during the ensuing autumn. Those who are willing to assist in this work are requested to communicate with either of the honorary secretaries, Mr. P. E. Dove, 1, Stone Buildings, Lincoln's Inn, and Mr. Hubert Hall, 3, Staple Inn, W.C.

THE sum collected for the Booksellers' Home at the seaside amounts to about eight hundred pounds. Mr. C. Longman has become President of the new institution. Mr. Bain, Mr. J. C. Francis, Mr. E. Green, Mr. F. Macmillan, Mr. R. B. Marston, Mr. John Murray, and Mr. H. C. Sotheran have become Vice-Presidents. Among the contributors of 10*l.* 10*s.* since we last mentioned the subscriptions have been Messrs. Blackie & Son, Messrs. Eyre & Spottiswoode, Messrs. Nelson & Son, Messrs. Stevens & Sons, the Hon. W. F. D. Smith, Messrs. Venables, Tyler & Sons, and

Messrs. J. Whitaker & Sons. As Mr. Darton, to whom the movement owes much, explained at the meeting last week, the home is not intended to be a convalescent home in the ordinary sense of the word, but one where the members of the trade may obtain the comforts of home life at a very small cost, when they need a holiday.

THE little story which appears in the June number of the *English Illustrated Magazine*, entitled 'Measure for Measure,' is from the pen of the Duchess of Sutherland, whose somewhat transparent pseudonym embodies her own and her husband's family names. The Duchess of Sutherland, it will be remembered, wrote some time ago, when Marchioness of Stafford, a little book 'How I Spent my Twenty-first Year.'

MESSRS. LONGMAN have in the press Mr. Julian Sturgis's new volume 'A Book of Song,' and also a book by Canon MacColl on 'Life Here and Hereafter.'

COL. LLOYD-VERNEY's account of the Militia battalions of the county of Southampton from 1757 to the present day is to be published by Messrs. Longman. It will be accompanied by a notice of the Militia Artillery of the county by Col. Mouat Hunt.

VERNON LEE is going to deliver some lectures this season at Mrs. Humphry Ward's house in Grosvenor Place.

MRS. WIGGIN, the well-known American writer, has arrived in London from the United States.

A NEW volume by Mr. Edward Garnett, which Messrs. Dent & Co. are publishing, is almost ready, entitled 'An Imaged World,' consisting of a series of poems in prose, some few of which have already appeared in the *Speaker*, although by far the largest portion of the book has not been published before. It will be illustrated with five landscape drawings by Mr. William Hyde, reproduced in photogravure. Messrs. Dent have also in preparation a new edition of Coleridge, edited by the Rev. Stopford Brooke.

CANON ATKINSON writes from Danby in Cleveland:—

"Touching its being 'against the rule' in Cumberland 'for fathers and mothers of the couple who are to be united to attend a marriage,' will this be a further example? I have been at work in this parish more than forty-seven years, and in all that time I can remember the presence of two 'fathers' (of one or other of the couple to be united), and not one of a 'mother.' I advert to the circumstance in one of the appendices to the third or fourth edition of my 'Forty Years in a Moorland Parish.' I do not know that there is any recognized 'rule'; but I can speak to the 'practice,' and my experience must include some four or five hundred weddings."

At a meeting of the Council of the Scottish History Society held on Tuesday last, at the Signet Library, Edinburgh, it was resolved to print the journals of Prince Charlie's secretary, the "traitor" John Murray of Broughton. The most fresh and graphic portion of these journals, which will be edited by Mr. R. Fitzroy Bell, is that concerning the secret negotiations and preparations, which were going on longer than is generally supposed both in Scotland and abroad, before the landing of the Prince.

THE Society has also in hand the publication of a series of documents, extracted from

the State archives at the Hague by Dr. J. Mendels, in illustration of the history of the Scots Brigade in Holland from 1575 to the close of the last century. It is a field that has hitherto been untouched, at least for this purpose. The work will be edited by Mr. James Ferguson, author of 'Robert Ferguson, the Plotter.' As an appendix to these documents, or as a volume apart, there will be printed the registers of baptisms and marriages performed by the chaplains of the several regiments from 1708 to 1782. These latter records are now preserved in four folio volumes at Rotterdam.

MR. GEORGE PROTHERO writes:—

"Your reviewer, in noticing my 'Select Statutes, &c., of Elizabeth and James I.,' found 'one little slip,' on p. 421, in which Whitgift's name appears wrongly in the place of Bancroft's. If he had looked at the 'Corrigenda' he would have found this, and one or two other slips, already corrected."

MESSRS. OSGOOD, McILVAINE & Co. are going to issue a uniform edition of Mr. Hardy's novels. There has hitherto been difficulty in the way of this, as more than one publisher had an interest in Mr. Hardy's works.

REFERRING to the letter of General Meredith Read in the *Athenæum* concerning the Reade ancestors of Washington, the New York *Nation* adds, from the *Virginia Historical Magazine*, that the wife of George Reade, who emigrated to Virginia, was Elizabeth, daughter of Capt. Nicholas Martian. She was thus the great-grand-mother of the President.

THE serial story Mrs. W. K. Clifford has written for the *Illustrated London News* will appear simultaneously in America and Australia. It is called 'A Flash of Summer,' and will be illustrated by Mr. G. P. Jacomb Hood. The first number will appear in July.

In the course of the last three years the Bodleian Library has had the good fortune to acquire hundreds of fragments of Hebrew MSS. coming from Egypt, which will throw light on the post-Talmudic literature, and more especially on the early hymnology in the synagogues. There are also many old fragments of the Talmud. From another source Dr. M. Gaster was so lucky as to procure for his private library some MSS., one of them having a different text of the legends in the Talmud, and another explaining the tradition of the *kepaia* (Matt. v. 18; Luke xvi. 17), *i.e.*, the Hebrew *ל'ח*, as well as the tradition of the early method of writing synagogue scrolls. This tradition, which is most likely pre-Masoretic, was lost as early as the twelfth century, when the great Maïmonides decided to omit these signs in the scrolls, for fear that the tradition would not be truly represented. Besides the *kepaia* there are special forms for certain letters, on which the Midrashic doctors make comments. Dr. Gaster's MS., which we believe is at latest of the twelfth century, and is written in Hebraico-Persian characters, deserves to be made public by a photographic process, as it represents the form of writing Pentateuch scrolls for synagogues during the last epoch of the second Temple. It is not impossible that the peculiar forms of letters may have influenced the translations of Aquila, Theo-



dotion, and Symmachus. For the present Dr. Gaster's MS. is unique, and therefore of great value.

SOME new fragments of the Palestinian-Syriac translation of the Old Testament will be published in the "Anecdota Oxoniensia" by the Rev. G. H. Gwilliam: 1. From a palimpsest in the Bodleian Library containing a few verses of Exodus, already mentioned in the *Athenæum*. 2. A few verses of 2 Kings, copied at St. Catharine's, Mount Sinai, by Mr. Stenning, Wadham College, Oxford. 3. A few verses of Job, brought from the same source by Prof. Rendel Harris.

MR. FARJEON, in his new novel, 'Aaron the Jew,' which Messrs. Hutchinson & Co. will publish, endeavours to portray the Jew of to-day, and has taken especial pains with his two principal characters, Aaron and his wife.

A PORTRAIT of Dr. Garnett, Keeper of the Printed Books in the British Museum, has been etched by Mrs. T. W. Morris, and will shortly be published by Messrs. Ellis & Elvey. Mrs. Morris is the daughter of the late Keeper, Mr. George Bullen.

ALEXANDER DAGUET, the venerable Swiss historian and pedagogue, died at Neuchâtel a few days ago. He was born at Fribourg in 1816, and studied in the Jesuit College of that city. His political sympathies at the outbreak of the civil war of the Sonderbund drove him from his native canton; but after the war he was appointed to the rectorship of the Cantonal School, was elected a member of the Great Council (1849 to 1857), and edited a literary periodical. Political conflicts, however, led him finally to leave Fribourg, and in 1866 he was called to the Chair of History in the Academy of Neuchâtel, and soon afterwards to the rectorship of the High School for Girls, which he held until 1892. His principal work, the 'Histoire de la Confédération Suisse,' was first published in 1851. It has passed through seven editions, and has been translated into German, Italian, and Spanish. His 'Manuel de Pédagogie, ou l'Éducation,' the first edition of which appeared in 1871, has been almost as successful. A fifth edition was published in 1885. His latest historical work, the 'Histoire de la Ville et Seigneurie de Fribourg,' which he had only brought as far as the year 1481, was published five years ago.

THE residence of Thomas Paine in Paris from 1797 to 1802 has been identified by Mr. Moncreux Conway as No. 4, Rue de l'Odéon, at that time No. 4, Rue du Théâtre Français. He resided with Nicolas de Bonneville, whom he assisted in editing the *Bouche de Fer*, and who translated into French several of Paine's productions of this period. Paine bequeathed his property to Madame Bonneville and her children. Proofs that the curious old house is the identical one have been submitted to eminent official gentlemen in Paris.

THE death is announced of General Matthew M. Trumbull, at Chicago, on the 11th ult., aged sixty-eight. General Trumbull, who was a native of London, emigrated to America forty-seven years ago, served with distinction in the Civil War, and held various offices in that country. His chief works are 'History of the Free-Trade Struggle in England' and 'Articles and

Discussions on the Labour Question.' He was connected with the *Monist* and the *Open Court*, in Chicago, and had long been a voluminous contributor to American periodicals on economic, political, and philosophical subjects.

TWO volumes of important autograph manuscripts of Sir Walter Scott will be sold by Messrs. Sotheby, Wilkinson & Hodge this month. The one contains the complete manuscript of 'Anne of Geierstein,' given by Scott to Robert Cadell in April, 1831; the other contains all the manuscript of 'Ivanhoe' that was written by Scott himself, the greater portion of the novel having been dictated by him; the autograph manuscript of a portion of 'Waverley,' and sundry other fragments. It is to be hoped these manuscripts will not leave the country.

THANKS to a convention between the Governments of Austria, Bavaria, Prussia, and Saxony, the financial conditions of the publication of the 'Thesaurus Lingue Latinæ' have been secured. It is estimated that this stupendous work, in the compilation of which several German academies of sciences will co-operate, will be finished in twenty years, and cost about 600,000 marks.

MR. J. W. CLARK, the Rede Lecturer of this year, has taken for his subject the arrangements of libraries in the Middle Ages and the Renaissance, and will illustrate his lucubrations with lantern slides.

THE Parliamentary Papers likely to be of the most general interest to our readers this week are the Annual Report of the Registrar-General of Births, Deaths, and Marriages in England, 1892; Report on Admiralty Surveys for 1893 (2d.); Labour Commission, Vol. XI., Austria-Hungary and the Balkan States (2s. 11d.); Report of the Committee appointed to enquire into the Entrance Examinations (in non-military subjects) of Candidates for Commissions in the Army (2s. 9d.); Abstract of Accounts of the University of Aberdeen for the Year ending September 15th, 1893 (3d.); and Statute made by the Governing Body of Christ Church, Oxford, altering Statutes XXII. and XXIII. (1d.).

## SCIENCE

MR. G. J. ROMANES, F.R.S.

THE death, not altogether unexpected, of Mr. Romanes, at the early age of forty-six, has removed the most fertile of English writers on the philosophy and theories of modern biology. Although his speculations were by no means universally accepted, it is not, assuredly, among his critics or opponents that his loss will be least lamented; for his kindness of heart and simplicity of disposition endeared him to his adversaries as much as his admirers.

Endowed with enough of wealth to render him independent, he early became engrossed in various lines of research. Although not the first in the field, he made some notable if not classical experiments on the nervous system of jellyfishes; and if his observations, in conjunction with Prof. Ewart, on the nervous system of starfishes were not the first of their kind, it must be allowed that only one English naturalist, and that a student of the system of echinoids, appeared to possess any acquaintance with the work of Lovén. These investigations were, perhaps, more satisfactory than the much more difficult task of gauging the mental capacity of

Sally, the well-known chimpanzee at the Zoological Gardens.

To the public Mr. Romanes was best known as the prophet and apologist of Darwin, and, more recently, as the critic of Prof. Weismann, who has lately delivered the third lecture on the foundation established by Romanes at Oxford a few years ago. In the numerous essays dealing with points of Darwinian doctrine our deceased friend exhibited a marvellous fertility, but all will own that the epithet of "the Gladstone of biology" was one that he did a good deal to bring upon himself.

Very happily married, Mr. Romanes made his home in the Regent's Park, and his house there was for about the decade 1880-90 one of the chief centres of scientific society in London; but, unfortunately, his constitution was unable to bear the double burden of intellectual and social activity, and he established himself in Oxford, where he hoped for more quiet and greater opportunity for exercise. Ill-omened signs multiplied as time went on, and changes of air and scene brought only temporary relief.

For some years Mr. Romanes had some share in the editing of our contemporary *Nature*; he acted for a time as Zoological Secretary to the Linnean Society, and he was one of the first secretaries of the Physiological Society.

## ASTRONOMICAL NOTES.

THE Annual Visitation of the Royal Observatory, Greenwich, is held this day, June 2nd.

The well-known selenographer Mr. T. Gwyn Elger, F.R.A.S., is about to publish, through Messrs. Philip & Son, a map of the moon on a copperplate engraving with disc 18 inches in diameter, and accompanied by letterpress description of the principal formations.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for April, containing Prof. Tacchini's account of his observations of the solar phenomena during the first quarter of the present year, and a note on their heliographical distribution in the last quarter of 1893. The spots appear to be now diminishing, both in number and extent.

Prof. L. Swift notifies in *Ast. Nach.* No. 3229 his removal from the Warner Observatory, Rochester, N.Y. (which no longer exists), to the Lowe Observatory, Echo Mountain, Los Angeles Co., California, to which all the instruments, including the 16-inch refractor, have been transported.

The planet Mercury is at greatest eastern elongation from the sun on the morning of the 23rd inst., and, being about that time at great northern declination in the constellation Gemini, will probably be visible for a brief interval after sunset. Venus is still a morning star, passing in the course of the month from Aries into Taurus; she will be in conjunction with the horned waning moon on the 30th. Mars rises a little after midnight at the beginning, and a little before it at the end, of the month; he will be in conjunction with the moon, then entering her last quarter, on the morning of the 26th. Jupiter, being in conjunction with the sun on the 4th, is not visible in any part of the night; but Saturn, which is stationary in the constellation Virgo, is well placed for observation in the evening, and will be in conjunction with the moon on the 12th.

Gale's comet (b, 1894) is now nearly on the southern prolongation of a line drawn through  $\delta$  and  $\gamma$  Ursæ Majoris. The true date of discovery, it appears, was April 1st, and the comet's brightness has diminished to less than the half of that which it had then.

## SALE.

THE interesting libraries—interesting, that is, to lovers of natural history—formed by the late Mr. Jenner Weir and the late Mr. Horace Francis, were dispersed by Mr. J. C. Stevens

on Monday last. Zoological Society Proceedings, 1877 to 1893, Part 3, and Index, 1871-80 and 1881-90, together 17 vols., brought 31l. 10s. Vols. 1 to 22 of the Catalogue of the Birds in the British Museum, by Sharpe, Seebohm, Gadow, Sclater, Salvadori, and others, fetched 18l. 10s. Hewitson's Illustrations of New Species of Exotic Butterflies, 5 vols., brought 22l. Felder's Novara Expedition (Lepidoptera, Rhopalocera) brought 10l. 10s. Scudder's Butterflies of the Eastern United States and Canada, 3 vols., 10l. Genera of Diurnal Lepidoptera, by Doubleday, Westwood, and Hewitson, 2 vols., 18l. Hübner's Sammlung Europäischer Schmetterlinge, 24l. Curtis's Botanical Magazine, complete from the commencement to the end of 1892, 90l.

## SOCIETIES.

**ROYAL.**—May 24.—Lord Kelvin, President, in the chair.—Prof. Mascart (Foreign Member) was admitted into the Society.—The following papers were read:—'On the Dynamical Theory of Incompressible Viscous Fluids, and the Determination of the Criterion,' by Prof. O. Reynolds;—'Measurements of the Absolute Specific Resistance of Pure Electrolytic Copper,' by Messrs. J. W. Swan and J. Rhodin;—'On some Voltaic Combinations with a Fused Electrolyte and a Gaseous Depolariser,' by Mr. J. W. Swan;—'On certain Functions connected with Tesser Harmonics, with Applications,' by Prof. A. H. Leahy;—'On the Measurement of the Magnetic Properties of Iron,' by Prof. T. Gray;—'Researches on the Electrical Properties of Pure Substances: No. 1, The Electrical Properties of Pure Sulphur,' by Prof. Threlfall, Mr. J. H. D. Brearley, and Mr. J. B. Allen;—and 'On the Influence of certain Natural Agents on the Virulence of the Tubercle-Bacillus,' by Dr. A. Ransome and Dr. Delépine.

**GEOGRAPHICAL.**—May 28.—*Anniversary Meeting.*—Mr. C. R. Markham, President, in the chair.—During the meeting the Royal Medals for the Encouragement of Geographical Science and Discovery were awarded. The Founder's Medal to Capt. H. Bower, for his very remarkable journey right across Tibet from west to east, from the borders of Ladakh to the borders of China, at least one-half of which lay through country which had never before been explored, and of which our geographical knowledge was absolutely nothing. This belt of country lies between the frontier of Ladakh and the main road from Lhasa to the north, and is nearly one thousand miles in length. Beyond that road eastwards his route occasionally crossed, and was never any great distance from, the route taken by M. Bonvalot and Prince Henry of Orleans the year before, and that taken by Mr. Rockhill the year after; but the survey work which he performed is very valuable for the rectification of the already existing maps of this region. Capt. Bower was the first Englishman who has been allowed by the Government of India to travel in Tibet during the present century.—The Patron's Medal to M. Elisée Reclus, for having devoted his life to the study of comparative geography. His method of working involved not only an exhaustive analysis of geographical literature, but also personal investigation in many lands. The labours of twenty years have resulted in the publication, completed in 1893, of twenty-one volumes. Of these two form a general treatise on physical geography, under the title of 'La Terre,' and nineteen make up the most comprehensive systematic work of the kind ever carried out. Entitled 'Nouvelle Géographie Universelle, la Terre et les Hommes,' it gives a full account of the present geographical condition of all the continents, and is accompanied by more than 3,500 maps and about 1,500 other illustrations. The work is planned philosophically, its execution is characterized by impartial judgment, and it is of high literary and scientific merit.—The following other awards were also declared:—The Murchison Grant for 1894 to Capt. J. Wiggins for his services, extending over a quarter of a century, in opening up the Kara Sea route to Northern Siberia, and the navigation of the river Yenisei.—The Back Grant (two years) to Capt. H. J. Snow, for his rectification of the map of the Kurile Islands, the result of observations made during many years' voyages amongst those islands.—The Gill Memorial to Mr. G. E. Ferguson, for his excellent survey work on the West Coast of Africa.—The Cuthbert Peek Grant to Dr. J. W. Gregory, for his journey to Lake Baringo and Mount Kenia, and his series of useful scientific observations.—The scholarships and prizes given by the Royal Geographical Society to students in training colleges for 1894 was also presented.—The following gentle-

men were elected as Council and officers for 1894-5: *President*, C. R. Markham; *Vice-Presidents*, W. T. Blanford, Hon. G. C. Brodrick, Hon. G. N. Curzon, Sir J. Hooker, General R. Strachey, and Capt. W. J. L. Wharton; *Treasurer*, E. L. Somers Cocks; *Trustees*, Right Hon. Lord Aberdare and Right Hon. Sir J. Lubbock; *Hon. Secretaries*, H. Seebohm and Major L. Darwin; *Foreign Secretary*, Sir J. Kirk; *Councillors*, Vice-Admiral L. Brine, R. Brown, Lieut.-Col. J. C. Dalton, Right Hon. H. C. E. Childers, Lieut.-General W. H. Goodenough, Sir G. D. Taubman Goldie, Major-General Sir F. J. Goldsmid, General Sir T. E. Gordon, W. H. Hudson, Lord Lamington, J. K. Laughton, G. S. Mackenzie, Rear-Admiral A. H. Markham, J. Murray, E. G. Ravenstein, Sir R. W. Rawson, Howard Saunders, Col. H. C. B. Tanner, Rear-Admiral E. H. Seymour, Lieut.-Col. C. M. Watson, and Lieut.-Col. J. K. Trotter.—The annual address on the progress of geography during the year was delivered by the President.

**GEOLOGICAL.**—May 23.—Dr. H. Woodward, President, in the chair.—Messrs. A. E. Walton and A. P. Wilson were elected Fellows.—The following communications were read:—'On the Stratigraphy and Physiography of the Libyan Desert of Egypt,' by Capt. H. G. Lyons;—'Notes on the Geology of South Africa,' and 'On the Occurrence of Dolomite in South Africa,' by Mr. D. Draper;—and 'Contributions to the Geology of British East Africa,' by Mr. J. W. Gregory.

**LINNEAN.**—May 24.—*Anniversary Meeting.*—Prof. Stewart, President, in the chair.—Messrs. G. B. Rothera and W. F. Wilkinson were admitted Fellows.—The Treasurer presented his Annual Report duly audited, and the Secretary having announced the elections and deaths during the past twelve months, the usual ballot took place for new *Members of Council*, when the following were elected: Dr. J. Anderson, C. B. Clarke, Prof. J. R. Green, A. Lister, and A. D. Michael.—On a ballot taking place for the election of President and officers, Mr. C. B. Clarke was nominated *President*, and the officers were re-elected.—The Librarian's Report having been read, and certain formal business disposed of, the retiring President delivered his Annual Address, taking for his subject 'The Locomotion of Animals with special reference to the Crustacea.'—The Society's Gold Medal was then formally awarded to Prof. E. Haeckel, of Jena, for his important researches in invertebrate zoology, especially in relation to the Medusae and the Rotifera. It was received on his behalf by Mr. W. P. Sladen, who read a letter of acknowledgment and thanks, which was prefaced by an expression of the writer's regret at his inability to come to England to receive the medal in person.

**MICROSCOPICAL.**—May 16.—Mr. A. D. Michael, President, in the chair.—Mr. C. L. Curties exhibited and described a microscope which had been specially made for photographic purposes; the leading feature of the instrument is that the nosepiece is removable, so that an ordinary photographic lens can be substituted for the objective if required. He also exhibited a new form of apparatus for obtaining instantaneous photographs of objects under the microscope; as examples of what could be done with this apparatus he showed photomicrographs of blood corpuscles taken with it, and also some low-power photographs of living specimens of Lophopus with tentacles extended.—Dr. W. H. Dallinger thought the photomicrographs were extremely good. He noted that in the immediate vicinity of the Lophopus there were some Vorticellae, and this suggested that it might be possible to take them in the act of closing so as to get an idea how the movement was performed.—Mr. Shrubsole said he had brought to the meeting a few living specimens of Gromia, which were shown under one of the microscopes on the table. One peculiarity of these specimens was that instead of possessing but one aperture, there was a zone of small apertures round a central one; this he thought was a good reason why this object should be removed from the Monostoma. After describing a naked rhizopod closely allied to Lieberkuhnia, and an organism resembling Shephardella, Mr. Shrubsole said he had on the previous day obtained from the water off Sheerness some masses of a dirty-looking substance containing all sorts of forms of gelatinous objects in which were embedded a number of granules; they were the cause of what the fishermen called 'foul water' or 'May water.' They were only seen at certain seasons and for a short time, and it would be an interesting inquiry to find out what became of them.—Prof. F. Jeffrey Bell said that he had just been present at the annual inspection of the Marine Biological Laboratory at Plymouth, and he found that one of the greatest troubles there had been the condition of the water. Only two fish had died during the last twelve months, but

the Director was desirous of obtaining information as to the diatomaceous and desmidaceous condition of the water in the tanks. Inquiries naturally suggesting themselves would be 'what the organisms really were which caused this "foul water"; was the "foul water" due to their presence; and were they a great number of larvae undergoing transformation?' Prof. Bell called attention to the three frames of photomicrographs which formed the Society's exhibit at the Chicago Exhibition, and which had just been returned; the Fellows would have now the opportunity of seeing them, and determining whether they were worthy of the medal which they were told had been awarded the Society.

**HISTORICAL.**—May 24.—Mr. Hubert Hall in the chair.—The following were elected Fellows: Messrs. G. W. Prothero and A. Kingston.—A paper was read by Mr. A. G. Little 'On the Educational Organization of the Mendicant Friars in England,' in which the system of the schools was described with great minuteness and with much research.—It was announced that this paper would be printed in the *Transactions* of the Society.

**PHYSICAL.**—May 28.—Prof. A. W. Ricker, President, in the chair.—Prof. W. Ramsay read a paper 'On the Passage of Hydrogen through a Palladium Septum, and the Pressure which it Produces.'—A paper 'On the Expansion of Rarefied Gases,' by Prof. W. Ramsay and Mr. E. C. C. Baly, was read by the latter.

**FOLK-LORE.**—May 23.—Mr. G. L. Gomme, President, in the chair.—Mr. H. Morrison, Mr. J. S. E. Walker, and the Brighton Town Council were elected Members.—Mr. Ordish exhibited a sword-dancer's dress, sent him by Miss Edleston, of Gainsford, near Darlington, and read a short note by that lady, giving an account of the sword-dancers' exhibition, and produced a copy of their song.—Mr. F. Sessions read a paper entitled 'The Omens of the Thugs and their Relation to European Folk-lore of Birds and Beasts,' and a discussion followed, in which the President, Dr. Gaster, Dr. Gregor, Messrs. Baverstock, Nutt, Kitts, Kirby, and Hartland took part.—Papers on 'Water and Well Worship,' by Mr. A. W. Moore, and 'The Classification of Proverbs and Sayings of the Isle of Man,' by Mr. G. W. Wood, were also read. Mr. Wood is one of the few Englishmen who have acquired a familiarity with the fast-dying Manx language, and he is therefore well qualified to deal with the subject he has taken in hand. He adopted for his classification the lines given in the Society's handbook, but he amplified the heads and sub-heads according to the exigencies of the typical Manx collection, and focussed them all under the leading divisions. This will facilitate the arrangement of other collections of proverbs. The distinction drawn between the subjective and objective aspects of proverbs seems most important. Almost invariably they have been classified hitherto objectively, i.e., according to their drift. The author has applied his taste for analysis to unravel their component parts, and has shown in a table what a large number of man's surroundings have been enlisted in his service to express thought in the pithy logic of proverbs. The words selected by a nation go far to show the nature of its pursuits. The author has pointed out that those of Man were undoubtedly fishing and agriculture, as indeed the proverbs themselves would show, even if nothing were known of the place or people. According to the table, trades are scarcely alluded to, and certainly the Isle of Man cannot be accused of being a trading community. The promised deductions from the proverbs as a whole, which the author is now working out, will be very instructive upon these and kindred points.—The President stated that Mr. Wood had analyzed the water of every holy well in the Isle of Man, and suggested that he should be asked to give an account of the results to the Society.

**HELLENIC.**—May 28.—Mr. Penrose, V.P., in the chair.—Miss Sellers gave a short account of recent publications in classical archaeology, and then proceeded to read a paper on a head formerly in the Palazzo Borghese, and now the property of Mr. Humphry Ward. The head (which was exhibited to the Society) is of Parian marble, and is in a remarkably perfect state of preservation. From the natural rendering of hair and eyelids, and from the extreme freshness of the modelling, there can be no doubt that it is a Greek original. While the head presented general affinities to a series of works ranging from the later archaic statues of the Akropolis Museum to earlier Phidian works, such as the Apollo in the Terme Museum and the Bologna head (recently identified by Prof. Furtwängler as a copy of the Lemnian Athena by Phidias), its more intimate qualities showed it to be most closely



allied to the Hestia Torlonia, to the Apollo on the Omphalos, to the figures carved in relief on the beautiful throne of the Museo Boncompagni Ludovisi, and to other works referred to Kalamis and his school. Further, its extraordinary likeness to the Aphrodite on the central relief of the Ludovisi throne tended to prove that the head once belonged to a statue of this goddess. Miss Sellers stated her opinion that this throne and head were by the same artist, and that artist presumably Kalamis; those who thought this statement too bold would at least agree that by the publication of the head an invaluable contribution had been made to our knowledge of Greek art in the period that immediately preceded Pheidias. Prof. P. Gardner read a paper by Mr. E. Gardner, 'On the Paintings of Panæus at Olympia.' Pausanias describes the marble screen set up at Olympia in the temple of Zeus to prevent visitors from 'passing underneath the throne' of the colossal figure of the god. It was adorned with paintings by Panæus, brother of Pheidias; but the place of the screen and the arrangement of the paintings have been matter of much dispute. The author of the paper rejected the usually accepted view that the screen was a series of slabs let in between the pillars of the temple and crossing the cella in front of the statue, and endeavoured to prove that Panæus's paintings were on the throne itself, the panels on which they were painted being four on each side of the throne, and entirely shutting in all that was beneath it. On each side the two lower panels were adorned each with a standing female figure, and the two upper panels each with a mythologic scene containing two personages.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Victoria Institute, 4½.—'Causes of the Ice Age,' Mr. W. Upham.  
 Royal Institution, 5.—General Monthly.  
 —Engineers, 7½.—'Power Distribution by Electricity, Water, and Gas,' Mr. E. C. de Segundo.  
 —Aristotelian, 8.—'The Immateriality of the Rational Soul,' Dr. W. L. Glidd.  
 Tues. Royal Institution, 3.—'The Modern Microscope,' Dr. W. H. Dallinger.  
 —Biblical Archaeology, 8.—'An Unknown Aramaic Version by Theodotus of Rome, of the Song of the Three Children,' Rev. Dr. Gaster.  
 —'The God Ninip,' Mr. T. G. Pinches.  
 —Zoological, 8½.—'Critical Remarks on the Opossums of the Serra dos Orgaos, Rio de Janeiro, Brazil,' Dr. E. A. Gould.  
 —'New Algerian Gazelle, *Gazella leucon*,' Mr. O. Thomas.  
 —'On Neocentism and its Affinities, and on Retrogressive Evolution in the Lemnards and in the Mammals generally,' Dr. C. I. F. Major.  
 —'An Abnormal Vertebral Column of the Bull-trog,' Dr. W. Benham.  
 Wed. Archaeological Institute, 4.—'Early Seventeenth Century Contract for the making of an Organ for the Chapel in Chirk Castle by a hitherto unrecorded Organ-maker,' Dr. E. J. Hopkins.  
 —'Certain Methods of ejecting Heads of Societies practised in the Middle Ages,' Dr. J. W. Legg.  
 —Entomological, 8.—'Handed Structure of some Tertiary Gabbros in the Isle of Skye,' Sir A. Geikie and Mr. J. H. B. Stewart.  
 —'The Carboniferous Dolerites and Tuffs of Derbyshire,' Mr. H. H. Arnold-Horscoe.  
 —'Origin of the Permian Breccias of the Midlands, and a Comparison of them with the Upper Carboniferous Glacial Deposits of India and Australia,' Mr. E. D. Oldham.  
 —British Archaeological Association, 8.—'Kirkham Priory and Walsden Abbey,' Mr. C. H. Compton.  
 —'Discovery of a Roman Building at Chester,' Mr. F. H. Williams.  
 —'Monumental Brasses,' Mr. A. Oliver.  
 Thurs. Royal Institution, 3.—'Egyptian Decorative Art,' Prof. W. M. Flinders Petrie.  
 —Chemical, 8.—'Election of Fellows; Nature of Phosphorescence,' Mr. H. Jackson.  
 —'Crystallography of the Normal Sulphates of Potassium Sulphid and Cesium,' Mr. A. E. Tutton.  
 —'Rolling-Points of Homologous Compounds,' Part II, Dr. J. Walker.  
 —Linnæan, 8.—'Stipules and the Protection of Birds,' Sir J. Lubbock.  
 —Antiquaries, 8½.—'Election of Fellows.'  
 —Society for the Improvement of the Fine Arts.—'Ironwork in Europe during the Renaissance,' Mr. J. S. Gardner.  
 Fri. Physical, 5.—'Discussion of the Paper by Mr. Baly and Prof. Ramsay on the Relations of Pressure Volume and Temperature of Rarefied Gases,' Exhibition of Photographs of Flames, Capt. Abney.  
 —Astronomical, 8.—'Election of Fellows.'  
 Royal Institution, 9.—'The Newtonian Constant of Gravitation,' Mr. C. V. Boys.  
 Sat. Royal Institution, 3.—'The Stage and Society,' Mr. R. W. Lowe.  
 —Institute of Actuaries, 3.—Annual Meeting.  
 —Botanic, 8.—'Election of Fellows.'  
 —Zoological, 4.—'Sketches in Geographical Distribution,' Mr. F. E. Beddard.

## Science Gossip.

MR. EDWARD CLODD has prepared an abridgment of his 'Story of Creation,' which will be issued in the autumn by Messrs. Longman, under the title of 'A Primer of Evolution.' The work will be copyrighted in America.

MR. HORACE BELL, who is well known in India as an authority on the question of railways, has just written a book on 'Railway Policy in India,' which will shortly be published.

DR. SYDNEY J. HICKSON, author of 'A Naturalist in North Celebes' (1889) and 'The Fauna of the Deep Sea' (1894), has been appointed to the Beyer Professorship of Zoology at Owens College, Manchester.

THE German Zoological Society intends issuing, under the general editorship of Prof. F. E. Schulze, of Berlin, brief descriptions of all existing animal forms, as well as of those which

have become extinct within historic times. The various parts of the stupendous work, which is to bear the title of 'Die Tierwelt,' will be assigned to about a score of zoologists.

## FINE ARTS

## THE ROYAL ACADEMY.

(Third Notice.)

So far from improving on closer acquaintance, as we hoped would be the case, this exhibition reveals itself to be, without exception, one of the worst on record. Bad draughtsmanship—a term which implies more than drawing and modelling *per se*—is the conspicuous defect in a very large proportion of the works which the Academicians have thought fit to hang; next to this the most noticeable defect is a rapidly growing neglect of the purity and lucency of the pigments which are essential for securing the utmost brilliance and the widest range of colours as colours—advantages that, even taken by themselves, go far to put within the reach of painters the force and splendid coloration which were among the most precious achievements of the old Flemings and Venetians. Harmonies of any sort are among the best elements of fine art, and yet, although the lowest, and therefore the most easily managed, keys of colour and tone are employed by no inconsiderable number of the painters in the exhibition, of how few can it be said that their pictures are harmonious, that is, whatever their brightness or chromatic notes may be, in keeping with themselves! Coarse and rough surfaces, destructive to the breadth and clearness of pictures, and almost always indicative of neglect to finish and refine their execution, are only too common this year, and indicate the decay of studies, research, and that love for beauty which is satisfied with nothing less than the highest accomplishments and thoroughness of attainment. These remarks, of course, apply to the oil paintings only in the galleries. The water colours, sculptures, and engravings are much more hopeful.

Taking up the thread of our remarks from the point at which our previous article ceased, we may admire the head (No. 334) with a dreamy expression, very pretty and almost too sweet in its character, which, with a nondescript motto in verse, Mr. W. Urwick has sent, his best work, which is not so well hung as it deserves in Gallery V.—What Mr. W. H. Margetson was aiming at when he painted 'When the lamp is shattered The light in the dust lies dead' (382) is not at all easy to discover. His whole-length, half-life-size nudity, standing by a broken lamp and looking sadly at it, was probably executed in a life school, and is a naked figure pure and simple, in easily managed low tones and a minor key of colour, and does not aim at the finest draughtsmanship. On the other hand, it is marked by good taste and a due sense of style.—*Natural Enemies* (386) comes from Mr. R. Little, who has done better before now. It is a good and clever sketch (painted *en bloc*) of brilliant sunlight in a modern room. The girl's figure is neat and crisply touched.—Among the best of the military pictures is Mr. S. L. Wood's *Battle Incident* (391), a furious charge of horse artillery upon a steep and stony road. Vivacity and dash redeem the general roughness of the work and its extremely bad colour.—Miss M. I. Dicksee, who paints with the modesty becoming a lady, excels herself this year in the very fresh and sympathetic *First Audience* (392), 'Little Comedy' and 'the Jessamy Bride' listening to Goldsmith's reading of 'She Stoops to Conquer.' Although the execution here is rather thin, the design is full of spirit; the girls are charmingly ingenuous, not marred by the suspicion of connoisseurship which is evident in the air of the more sedate 'bride,' and shows a sense of humour on the painter's part. The

sisters are genuine maids of Reynolds's purer type, animated, sweet, and natural. The designing of the whole is good, especially as to the colour and chiaroscuro of the picture, and its truthful rendering of an interior light. Miss Dicksee has wisely avoided painting Goldsmith like a learned pundit, as Reynolds made him, when without his wig. Sir Joshua's much overpraised portrait of his friend cruelly belies that delightful humourist and good fellow. Of course the Horneck girls were not really the first auditors of the comedy.

The *Lady in Brown* (393), by Mr. J. Lavery, is a life-size portrait of a resolute-looking young woman in a modern costume of dark olive-brown, for stiffness and flatness a sort of idealized lay figure. But no lay figure would, of herself, prompt such a capital exercise in harmonious, though dingy tints and tones in keeping with each other. Such harmonies as this picture illustrates are by no means difficult of attainment. The French Salon is full of them.—*Death turning away from the Innocence of a Child* (398), by Mr. H. J. Stock, is a crude and coarse imitation of Mr. Watts. The sentiment is laboured and false, and the execution heavy and weak.—In a similar spirit Mrs. A. L. Merritt produced *Watchers of the Straight Gate* (404). Thin, poor, and badly drawn, this is an unlucky instance of prose disguised as poetry and ambitious of grandeur while it is simply dull.

Mr. S. J. Solomon is in painting what Mlle. Sarah Bernhardt is in the drama, and, as to the design only, has not been entirely unsuccessful in his portrait of Mrs. P. Campbell as *Paula Tanqueray* (402), a picture which, as somebody said of a similar work, 'screams in colours, and in lighting glares.' It is a fairly good likeness of the lady as she appears on the stage before the footlights, the unnaturalness of which the picture may be said to upbraid as an offence to men of taste. Mr. Solomon's courage in thus misusing his resources commands attention only to secure the condemnation of his experiment. As a *tour de force* of a vicious kind, not to be repeated, something might be said in defence of the large canvas in Gallery VI.—Mr. J. S. Sargent has wasted his undeniable skill in devising and painting the *Lunette and Portion of a Ceiling* (423), which is intended for the decoration of a public library at Boston, U.S. It is a sensational design, including a great number of figures at life size, closely crowded together, and drawn and painted in a pseudo-Egyptian style, which in full tones and heavy tints, including metallic gold, represents some of the cruelties and idolatries of the ancient Egyptians, not in the least acceptable to the modern mind, and fitter for an Assyrian monarch's palace than a public library in the Land of Freedom. It is full of vigorous as well as able drawing and painting, and, like all Mr. Sargent's work, evinces a strong love for colour, but it jars on the artistic sense of the student. The left side of the vault is hideous in style and design, and is without pathos or poetry. The finest part of the whole is on the opposite portion of the vault, where the half-clad goddess or demon appears in a semi-diaphanous robe, and seems to be a gorgeous Isis of the secret grove. Some powerful elements of colour and mystery are introduced in an effluence of gold and splendid light which is at once strong and acceptable because of its vigour, but the whole seems to us a deplorable artistic mistake, while its qualities are by no means so noble as they pretend to be, nor so difficult as to be worthy of Mr. Sargent's ambition.—There is a great deal of animation and not a little skill of an ordinary kind about Mr. S. Berkeley's *The Sunken Road of Ohain* (424). Much of the composition is commonplace, and the painting of the charging horsemen falling headlong into the pit is rather crude and rough.—If Mr. W. R. Stephens, who is a pet student of the Royal Academy, continues to

design trivialities like *In the Arms of Morpheus* (428), and to paint them so weakly and with such bad colour, he will hardly rise to much distinction.—Mr. C. N. Hemy is not at his best in *Home Moorings* (427), a seascape with figures; yet it indicates a fitting sense of the movements of the figures, and evinces his well-known skill in sea-painting. He has, however, worked the luminous and glittering surface of the water with a hand too heavy and with pigments too opaque, and that wealth of under-painting and surface glazings apart from which the sea is not worth painting is unfortunately absent. The movement of the boat is given with rare good fortune and skill, but the water betrays the influence of the lamp and the approaching exhaustion of the artist's resources as a sea-painter.

Mr. Wollen is before all things an illustrator. He possesses unusual facility in designing military incidents and sketching them upon canvas. Accordingly his *Black Watch at Bay* (435), a little group of very characteristic, and it must be owned very ugly, Scotchmen, heroically resisting the charges of French lancers and dragoons at Quatre-Bras, is a capital specimen of the illustrative sketch, where spirit and vigorous attitudes and expressions are the chief things aimed at, and every feature is appropriate and well conceived. On the other hand, homogeneity and simplicity are lacking, and, as a picture, the work does not rise far above the level of the illustrated newspaper. Yet Mr. Wollen was made for better things.—Not so Mr. R. C. Woodville, whose *Badajos*, 1812 (441), is exactly what we look for in cheap woodcuts. Wellington, a stiff and flat figure, is much too old for the Wellington of 1812. The best part of the picture is to be found in some of the soldiers' faces, but even these are mediocre.—If any of the military pictures in this exhibition is more trivial than 'Badajos' it is Mr. S. Lucas's *Call to Arms* (467), one of the most conspicuous paintings in Gallery VII. A weak and elaborate commonplace, painted without spirit, and designed in a hackneyed sort of way, it reminds us of a set-piece at the end of a play, where every walking gentleman does his best to seem to be serious. The sheriff and his companions are exactly like the supers of a transpontine stage; the bystanders pose themselves with painful insincerity and lack of spirit.—*Threading the Needle*, by Mr. A. Neuhuys (511), a woman tailor at work, is homely, soft, and rich in colour. In other respects it is a fairly fortunate combination of the sentiment and technique of M. Israëls and E. Frère.—In *Oil for the Light* (522), by Mr. F. W. W. Topham, and *The Disciple* (527), by Mr. W. C. Horsley, we have two pictures, each of which is weak and sentimental, but it depends upon the mood of a critic who cares to look at them long enough which of the pair he will consider the more devoid of spirit and artistic purpose. The best piece of painting in them is Mr. Horsley's head of a boy. In this, however, there is a touch of pious sentimentality which assures to it the palm of fatuity.—There is no sentimentality about Mr. F. Bramley's *By the Light of the Fire* (539), which comprises a woman most curiously formed and an entirely formless baby. In respect to its chiaroscuro and tonality this is a picture of merit and clever so far as it goes, which is a good way towards the achievement of the commonplace on very easy terms. A much better picture is the very rough and heavily handled sketch which Mr. Bramley calls *Autumn* (353), an old white horse in the autumn of its labours, painfully trudging along in the twilight. It is most pathetic, an admirable quality, though pathos does not make a picture, and is not peculiar to works of art. We suppose the subject—an actual incident probably—suggested the title, and we are sure it would have been a better picture but for the hot and impossible

shadows and the floods of paint which deform it.

A sort of confectionery piece is Mrs. H. Rae's *Psyche before the Throne of Venus* (564). Most thinly painted and meretricious, from the point of view of art, are the nymphs and goddess of this large and very pretty picture. Mrs. Rae's close sympathy with the art of Sir F. Leighton amounts in this picture to satire on the President. Superfine as it is, we fail not to be surprised at finding that here nymphs and goddess resemble ballet girls, while Venus's court is like an opera scene.—Mr. Hitchcock's *Mary at the House of Elizabeth* (577) is disappointing. It has more in it of Bastien-Lepage than sound art; a confused composition and lack of solidity mar its merits as a piece of colour and study of open bright daylight upon the empty and unsympathetic face and form of the very Flemish young woman who sat for Mary.—Even as it is, the large size of this picture justifies itself better than its neighbour, Mr. La Thangue's *Song of a Lark and the Blind Girl* (596), upon the monstrous size of which we commented the other day, without mentioning, as we ought to have done, that the intense ugliness of the work is partly redeemed by the vivacity of the figures of two children standing in sunlight and watching the lark in its upward flight.—Three plump and rosy children, the subject of Mr. M. S. Lucas's oddly-named *Types of English Beauty* (623), are pretty and spirited enough to be worth painting. The artist has never done so well before.—The chief defects of Mr. Hitchcock's, Mr. La Thangue's, and Mr. Lucas's pictures are want of technical refinement, beauty, and harmony, and in all these points they may profit by looking carefully at Mrs. Alma Tadema's *Silent Persuasion* (627). The soft and pearly interior light, the breadth of light and shade, the choiceness of the handling throughout, and other refinements of the artist's technique impart charms to this excellent piece of *genre* that we cannot find in 'The Song of a Lark,' which is thirty times its size, and is painted with a heavy hand in the crudest manner. There is, withal, more study, feeling for grace, and sympathy with character in the grouped hands of Mrs. Tadema's lovers, to say nothing of anything else, than in all the three more than half-life-size figures of the huge and unrefined No. 596.—In our opening notice we omitted to admire the high artistic qualities of Sir F. Leighton's head of a pretty little Italian model called *At the Window* (652), which is hung in Gallery IX. The child is leaning with folded arms upon a window-sill; her blue dress affords excellent colour by the side of the clear rosy and olive tints of her flesh. These pure and deep-toned tints are distinguished by that wealth of under-painting which is hardly ever recognized, or at least seldom aimed at, by artists of Mr. La Thangue's calibre; it is so possibly because they involve studies of an exacting nature, a cultured touch, and a fine eye.—A well-painted head of *A Vagabond* (635), by Mr. R. L. Owtram, is evidently a portrait of a model executed in a life school.

Mr. J. Clark, the Nestor almost of the domestic *genre* painters of our time, is still nearly at his best in *First Steps* (692), a cottage interior, where a little child is being taught to walk. This work represents the artist adequately—better, indeed, than his pleasing and sound portraits of *Beatrice and Gladys, Daughters of F. Kell, Esq.* (557), in Gallery VIII.—Careful, neat, and solid, but rather hard and thinly painted, is Miss J. Hayllar's *A Little Better* (734), a nicely drawn and well-finished group of children at a fireplace; the truth of the effect is noteworthy and commendable.—A capital piece of art, broad, clear, soft, full of colour, and homogeneous in every respect, is Mr. W. F. Calderon's *Reigate Heath Cattle Fair* (741), a truthful representation of men and cattle grouped with skill under a telling effect of

rainy daylight.—*By the Sea* (731), a company of girls in bathing dresses frolicking upon the sands while the blustering wind blows their garments about, reminds us that Mr. E. M. Hale painted the same thing in a different way; but he had better not do it again, despite the spirit, movement, freshness, and pretty colour of both the examples. His *Bathers* (704) is nearly as good, but we care less for *Out of the Depths* (720).—Perhaps the most "audacious" picture in the Academy is Mr. G. Harcourt's *Psyche*, "Farewell!" (781) an exceedingly funny illustration of Mr. W. Morris's version of the legend according to which Cupid's mistress threw herself into a pond. Had the Hanging Committee possessed an adequate sense of humour or the least desire to make the exhibition amusing, they would have placed this stark-naked, life-size figure of a damsel whose red hair stands out in tresses radially from her face, where Mrs. Rae's version of *Psyche's* career (564) now hangs conspicuous. The laboriously painted young model who takes the part of *Psyche* stands erect with her arms extended at full above her head, as if she were about to cast herself into the blue pond at her feet, while behind her the landscape background rises like a tapestry stretched upon a wall. The design, if such it can be called, is singularly weak, while the technique of the picture cannot be fairly studied while the canvas hangs so high. Such being the case, we can only say that, apart from the luminosity and vivid coloration of the whole, the outlining of the almost transparent nudity, which is painted *en silhouette* before us, seems to be careful and studied to a degree that promises well for the future of the artist, who is a stranger to us, and that, when he sees the absurdity of this comical effort of his, and is content to employ himself upon canvases of moderate dimensions, there will be a great deal to be said in his favour. At present his position ought to be that of President of the New English Art Club, but it is not likely that that body would elect a man who can draw and is partial to a clean palette.—Far removed from 'Psyche' is Mr. E. A. Abbey's *Fiammetta's Song* (797), a brilliant and beautiful piece of romance in painting, although the figures are extremely disproportioned, and, as a whole, charming from its grace, colour, tonality, and keeping. Mr. Abbey, whose fine sense of colour, silvery hues, and harmonies of tone we have admired before, has never produced a choicer work than this, in which the elegance of the figures, their graceful attitudes, and the gracious air which pervades the design are much to be admired. On the other hand, the extravagance of the disproportions jars upon the critic's eye and offends his taste. As a harmony of brilliance in colour and lighting the whole exhibition contains nothing better than this, and very few things so good.

Mr. D. A. Wehrschmidt's *Portrait of a Haymaker* (801) is painted in a solid and masculine manner, but with a somewhat heavy hand.—Besides other good elements, Mr. J. A. Lomax's *Rooked* (806) contains a spirited figure of a young gambler discovering his ruin. It is crisply painted throughout.—One of the least unfortunate of the unreasonably large canvases which the Selecting Committee have not rejected is Mr. G. King's painful, not to say shocking piece of prose called *Thrown* (834), which depicts a nearly life-size figure of a lady in a riding habit lying prone upon the side of a stony hill, apparently killed by fracturing her skull. A dog and a mounted huntsman approach. It is difficult to say why an artist who drew so well the prostrate figure and the eager, half-frightened hound, and painted with so much veracity the effect of open daylight, chose so distressing a theme. Could he imagine that any one would live with such a scene constantly before his eyes, or pay a round sum for the privilege of doing so? Deftly and cleverly painted as 'Thrown' is



Mr. King's want of sympathy and taste is, even in these sensation-loving days, startling. Longfellow's sentimentalities have attracted more than usual attention during the past year; witness the number of pseudo-pathetic pictures like Mr. E. B. Johnson's *Evangeline finding Gabriel* (820), where the pining heroine discovers her lover on his death-bed. To artists like Mr. King and Mr. Johnson it never seems to occur that, while they need not paint dead ladies and dying heroes for their own delectation, purchasers for subjects of the kind are likely to be scarce.—Very crude, coarsely painted, and heavy in all respects are *The Love Potion* (829) and *Cateran's Courtship* (830) of Mr. L. Bogle, in which the artist, who has done much better, has given himself away.—In *Neighbours* (832) Mr. H. P. Dolman has introduced some good figures; the interior light is pleasing and silvery.—*The First Communion* (833), by Miss F. M. Reid, comprises some brilliant, though spotty painting of figures and old houses, while in No. 803, *Summer*, Mr. G. King has produced a clever study of light and tone (entirely French in character) of a lady with a red umbrella walking in a sun-flecked glade.—Mr. S. P. Cockerell's *Lady Macbeth* (865), a capital design, has much of the force of the tragedy, such as we do not often see. The queen, who is dressed in red, is a well-painted figure. Her hands are too small.

Mr. L. J. Pott, who has hitherto mostly painted sentimental and humorous *genre*, deserted his vocation when he attempted tragedy in *Sanctuary: Incident in the Childhood of Peter the Great* (876). His figures are nearly as commonplace as those of Mr. S. Lucas's 'Call to Arms' (467); indeed, Mr. Pott never before painted so badly as in the present instance.—The *Oranges* (906) of Mr. F. Brangwyn greatly disappoints us; it is a far too large picture of an orange booth in the market at Jaffa. It would, no doubt, be a good subject for a skilled painter of intense colours and a very luminous effect; but Mr. Brangwyn's haste has ruined his chances of distinction, for his picture is very rough, not to say coarsely painted, while his colours are neither too pure nor too brilliant. This is a subject for John Lewis, or for that brilliant and powerful Frenchman who, as we noticed in the Salon of a few years since, painted oranges upon a donkey-salt, and gained a name by it, while Mr. Brangwyn stands to lose one by his own slovenliness.—That distinguished artist M. Jan V. Chelminski is welcome here, where he exhibits *Surprised Cossacks, Crimea* (903), mounted figures in a snowy landscape, vivacious and cleverly executed, and *A General's Escort* (493), a similar subject, not quite so good, yet very cleverly treated. Our notes on the figure pictures and portraits by painters of figure pictures must conclude with Mr. A. C. Tayler's unsuccessful attempt to represent the effect of lamplight upon scarlet uniforms, officers' faces, and the splendid equipage of a mess-table, called 'Gentlemen! The Queen!' (920.) This picture is not to be compared with the best of Mr. Tayler's former works, where he showed conspicuous skill (and skill of a high quality) in painting interior and reflected light, sparkling objects, and white tablecloths. The figures lack animation, the faces are far from lifelike, the actions are stiff, and we fail to see why all the red coats, placed so differently as regards the light, are nearly uniformly red. Again, the carnations are adust and too much alike, and the chiaroscuro of the whole, if it can be said to exist, has not the assistance of colours duly differentiated and tones consistent with the circumstances. Of effect, in the ordinary sense of the term, there is little. In a room illuminated, as this one is supposed to be, from many points, we could not look for strong contrasts of light and shade, but it would ensure brilliancy of light, qualify the scarlets in a very difficult and subtle manner,

and make the scene a field of vividness and luminous colours.

Our next article will deal with the remaining portraits and landscapes at Burlington House.

## HAZLITT AND NORTHCOTE.

May 19, 1894.

IN consequence of the very full and valuable review with which you honoured my edition of Hazlitt's 'Conversations of James Northcote' on the 5th inst., Mr. Harry Goodwin has been so obliging as to lend me an interesting copy of the original of 1830, which was in the possession of Abraham Raimbach, the engraver, and then in that of his son, David Wilkie Raimbach. Abraham Raimbach was the immediate contemporary of Northcote, whom he survived until 1843. In Mr. Goodwin's volume a great many of the blank spaces which occur so incessantly in Hazlitt's text are filled up, in pencil, in what is doubtless the hand of Abraham Raimbach. These identifications cannot be absolutely relied upon, but they have, of course, very great value. I am gratified to find that, on the whole, they support my own conjectures. In several instances they confirm the suggestions of your reviewer, where he supplements my identifications. For instance, Raimbach fills up "Y—the actor" as Young, "Jack T—" as Taylor, and "Lord G." as Grosvenor.

A few instances where Raimbach throws light on difficulties which had foiled me, and which your reviewer also has not cleared up, may perhaps be worth recording. "Lord R. and Lord H. S—" (p. 84) are filled up as "Lord Robert and Lord Hugh Seymour." The very curious account of "X—" (p. 133), whom I was regretfully unable to identify, is cleared up as "Xenophon, Haydon"; "—" (p. 136) being "X's wife." According to Raimbach, the printsellers whose failure interested Northcote (p. 143) were Hurst and Roberts. "Poor —" (p. 148) is Pope, the actor. On p. 173 "B—" is Bannister (not Baddeley). On pp. 180 and 202 "W—" is Wilkie (not Wilson). It was Mrs. "Brodie" (p. 184) on whom Cobbett pounced. "J—," who said that Northcote "might go on painting yet" (p. 258), was Jackson. On p. 80 Raimbach fills up "Mr. P—" as Mr. Philipps. I had supposed this to be Mr. Patmore, and am not yet convinced. In the other instances I feel sure that Raimbach was right.

In these quotations the references are to the pagination of my own (1894) edition, and I hope that those readers of it who have already taken advantage of your reviewer's minute examination will favour me by adding these corrections also to the text. EDMUND GOSSE.

## THE BISHOP'S BARN, WELLS.

THE great title barn built by Bishop Bubbwith, in the early part of the fifteenth century, described by the author of 'The Glossary of Architecture' as a very fine and perfect one, is now being dealt with in a manner much to be regretted by all who value the inheritance left to us in trust.

To make it available for some coming festival or gathering, the wide and lofty portals of the transept, facing north and south, are now being blocked up for the purpose of making the old place more comfortable, and the great oak doors, yet resting upon their original hooks, are to be closed over the bricked-up opening, so as to cover the deceit, and make it appear as if they were in actual use. The result is an architectural untruth of the most glaring character.

Sunshine, air, and daylight are therefore most carefully excluded. The old level of the floor has also been interfered with by being planked, much to the loss of the interior height.

In one of the chapters of 'The Lamp of Memory,' Mr. Ruskin has a word to say that it would be well for those who have the temporary control of our ancient buildings to consider a little more. He says:—

"They are not ours. They belong partly to those who built them, and partly to all generations of mankind who are to follow us. The dead have still their right in them; that which they laboured for, the praise of achievement or the expression of religious feeling, or whatever else it might be which in those buildings they intended to be permanent, we have no right to obliterate."

The late Louis Petit always spoke in the warmest admiration of the characteristic beauty of the monastic and episcopal barns of Somerset, all of which are to this day, save only this one, used for their original purpose. C.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 24th and 25th ult. the following, from the collection of the late Miss Romney. Engravings after G. Romney: *Nature* (Lady Hamilton), by H. Meyer, 100*l.*; Mrs. Ann Warren, by C. Hodges, 115*l.*; the same, 98*l.*; Miss Anne Parr, by J. Dean, 52*l.*; Lady Charlotte Legge, by J. Grozer, 63*l.*; Mrs. Carwardine and Child, by J. R. Smith, 94*l.*; The Hon. Mrs. North, by J. R. Smith, 75*l.*; Mrs. Stables and her Daughters, by J. R. Smith, 131*l.*; Mrs. Davenport, by J. Jones, 58*l.*; Lady Isabella Hamilton, by J. Walker, 117*l.*; Miss Frances Woodley, by J. Walker, 123*l.*; Louisa, Lady Stormont (better known as the Countess of Mansfield), by J. R. Smith, 93*l.*; the same, 77*l.*; Henrietta, Countess of Warwick, by J. R. Smith, 221*l.* Pictures: G. Romney, *Portrait of the Artist* (1795), 220*l.*; The Rev. John Romney, the painter's only son, 262*l.*; *Portrait of the Artist* (1782), 441*l.*; Mrs. Tickell (Miss Linley), 1,207*l.*; Head of Miranda, 294*l.*; Titania, Puck, and the Changeling, on the seashore, 215*l.*; Mrs. Inchbald, seated, in white dress and cap, 997*l.*; James Thomas Paine, with a Pomeranian dog, 848*l.*; Mrs. Billington, as St. Cecilia, 945*l.*; Lady Hamilton, as a Bacchante leading a goat, 315*l.*; Lady Hamilton, as a Bacchante dancing on a heath, 630*l.*

The same auctioneers sold on the 26th ult. the following pictures, from the late John Gibbons's and other collections: Sir A. W. Calcott, *The Shrimper*, 892*l.* W. Collins, *Cromer Sands*, 241*l.*; *Returning from the Haunts of the Sea-Fowl*, 325*l.* J. Constable, *Yarmouth Jetty*, 504*l.* T. S. Cooper, *Canterbury Meadows, cows watering*, 115*l.* T. Creswick, *A Squally Day, a coast scene, with pier in the distance*, 367*l.*; *Windermere, Llanberis Lake, Glendalough, Lucerne Lake, Lago Maggiore, and Loch Katrine*, 136*l.* F. Danby, *Calypso lamenting the Departure of Ulysses*, 110*l.* B. Denner, *Head of an Old Woman*, 362*l.* W. P. Frith, *A Stage Coach Adventure in 1750, scene Bagshot Heath*, 136*l.* T. Gainsborough, *The Market Cart*, 4,725*l.*; *A Girl with Pigs*, 840*l.* C. R. Leslie, *Mother and Child*, 199*l.*; *The Sentry Box, a finished replica of the large picture*, 136*l.* J. Linnell, *Midday*, 278*l.*; *Barking Trees, a clearing in a forest*, 483*l.*; *The Mill, a view over wild heath-land*, 556*l.*; *Sunset, cloudy sky, view over a heath*, 178*l.* W. Mulready, *A Landscape, with a farmhouse*, 147*l.*; *A Landscape, with two figures on horseback at a wayside inn*, 241*l.*; *A Roadside Inn, with hay-cart, and horses baiting*, 199*l.*; *Horses Baiting*, 152*l.*; *A Landscape, with gipsies*, 147*l.* G. Morland, *A Farmyard*, 462*l.* P. Nasmyth, *View in a Valley, with old cottages at the edge of a wood*, 409*l.* Sir J. Reynolds, *Nelly O'Brien*, 703*l.*; *The Duchess of Gloucester and Child*, 315*l.* J. M. W. Turner, *Bonneville, the capital of Savoy, Mont Blanc in the distance*, 777*l.*; *A Sea-Piece, with fishing boats lowering sail in a squall*, 1,260*l.* T. Webster, *The Slide*, 546*l.* R. Wilson, *Sion House*, 399*l.*; *An Italian River Scene, with ruined buildings and bridge*, 120*l.*; *A View at Tivoli, figures with a dog in the foreground*, 178*l.* Sir D. Wilkie, *Sheep-Washing*, 745*l.* Sir H. Raeburn, *Portrait of Lieut.-Col. Morrison, in the dress of a major of 7th Dragoon Guards*, 110*l.* S. De Vlieger, *Scheveningen Beach*,

with stranded fishing boats, 399l. Sir J. Reynolds (style of), A Boy with a Lamb, in a landscape, 110l. T. Gainsborough, John Edward, Judge Willes, in his robes, 378l. Sir T. Lawrence, The Rev. W. Willes, of Astrop, 126l.

The same auctioneers sold on the 28th ult. the following drawings, from various collections: G. Barret, Sunset, peasants with cattle and sheep, 199l.; Beech Trees, with cattle and castle in the distance, 60l.; A View of the Campagna, with goatherd and goats, 58l.; An Extensive Landscape, with figures on a road, twilight, 63l.; A View on the Thames, with barge-horses and boats, 120l.; A Classical Composition, with a temple and figures, sunset, 95l.; A Classical River Scene, with buildings, figures, and animals, 69l. D. Cox, Ploughing, 63l. C. Fielding, Fountains Abbey, 110l.; Off Whitby, storm coming on, 189l.; A Sea-Piece, with fishing boat, 53l.; A Lake Scene, with cattle and figures on a road, 94l.; A Sea-Piece, with man-of-war and boats in a squall, 53l. P. De Wint, A Canal Scene, with barge and waggons, 52l.

Messrs. Sotheby, Wilkinson & Hodge sold by auction on the 23rd, 24th, and 25th ult. the well-known collection of Greek coins formed by Mr. Carfrae, of Edinburgh. High prices were generally anticipated, and the expectation was fully realized, the prices throughout the sale being exceptionally high. The following were among the most important coins sold. Phistelia, Didrachm, 29l. Metapontum, Tetradrachm, head of Leucippus to right, rev. ear of corn, 75l. Bruttium, gold, Head of Poseidon, rev. Amphitrite veiled, 41l. Pandosia, Stater, head of Hera Lacinia, wearing lofty stephanus earrings and necklace, rev. Pan the hunter with hound at his feet, the engraver's signature Φ in the field, 185l. Rhegium, Tetradrachm, 33l. 10s. Naxos, Tetradrachm, head of Dionysus, rev. naked Silenus, 28l. Syracuse, Tetradrachm by Euainetus, 52l. Tetradrachm by Cimon, 51l. Drachm, head of Apollo, rev. head of Artemis, 54l. 10s. Hiero II., head wearing royal diadem to left, rev. Nike in quadriga, 130l. Mende, Tetradrachm, Dionysus reclining on an ass, rev. vine with grapes, 39l. Amphipolis, Tetradrachm, laureate head of Apollo, rev. Amphipoliteon on raised framework, &c., 54l. Ænus, Tetradrachm, head of Hermes, rev. goat and a tree, 37l. Pheræ, Alexander Tyrant, Didrachm, head of Hecate, rev. warrior on horse, &c., 110l. Pyrrhus, Tetradrachm, head of Zeus Dodonæus crowned with oak leaves, rev. Dione seated on throne, wearing stephanus and holding sceptre, 120l. Thebes, Tetradrachm, laureate head of Zeus, rev. Poseidon, naked to waist, seated on throne and holding dolphin and trident, 70l. 10s. Chersonesus, Stater, head of Artemis Britomartis, rev. Apollo naked seated on omphalos, 40l. Phæstus, Stater, youthful Heracles seated on lion's skin, rev. bull rushing to right, 51l. Stater, Talus as a winged youth hurling a stone, rev. bull butting to right, 39l. 10s. Pharos, Insula, Stater, female head bound with ribbon, rev. magistrate's name and goat to right, 41l. 10s. Mithradates IV., Tetradrachm, portrait of king, rev. Zeus Aëtophoros, 80l. 10s. Cyzicus, Stater, head of Persephone, rev. lion's head to right, 26l. Mithradates VI., Tetradrachm, head of Mithradates Eupator, rev. Pegasus to left drinking, 30l. Mytilene, Stater, head of Apollo, rev. lyre in square, 28l. 10s. Clazomenæ, Drachm, head of Apollo, rev. swan standing to left, 35l. Lebedus, Tetradrachm, head of Pallas in triple-crested helmet, rev. owl on club between cornucopie, 82l. Heraclea, Tetradrachm, head of Pallas, rev. club in oak wreath, 41l. Smyrna, Tetradrachm, head of Kybele, rev. monogram, 22l. 10s. Hidrieus, Tetradrachm, head of Apollo, rev. Zeus Stratios, 41l. Ariarathes, Tetradrachm, head of Ariarathes with diadem, rev. Pegasus drinking, &c., 60l. Seleucus I., Tetradrachm, head of Seleucus in helmet, rev. Nike crowning a trophy, 26l. Sidon, Tetradrachm, head of the city

turreted and veiled, rev. eagle with palm standing on rudder, 42l. Arsaces VI., Tetradrachm, diademed bust of Mithradates I., wearing torque, rev. Arsaces seated to right on omphalos, 22l. 10s. Antimachus, head of Antimachus to right, rev. Poseidon standing, 22l. Eucratides, Tetradrachm, bust of king to right, wearing decorated helmet, rev. the Dioscuri on horseback, 21l. Heliodes, Tetradrachm, draped and diademed bust to right, rev. Zeus standing, 22l. Alexander IV., Tetradrachm, youthful head to right, wearing diadem, rev. Athena Alcib, 23l. Barce, Tetradrachm, head of Zeus Ammon facing, rev. Barce on either side of sulphur plant, 65l. Carthage, Decadrachm, head of Persephone to left, rev. Pegasus to right with Punic inscription, 38l.

### Five Art Gossip.

TO-DAY (Saturday) is appointed for the private view of a collection of art-bronzes, including reductions, from recent Salons, at the galleries of Messrs. Bellman, Ivey & Carter, in New Bond Street. On Monday the public will be admitted. The same dates apply to the exhibition of Messrs. Obach's gathering of modern French and Dutch pictures, which is at 20, Cockspur Street. Mr. Mendoza exhibits at the St. James's Gallery, King Street, St. James's, M. L. Tuxen's picture of the marriage of the Duke and Duchess of York; and the Berlin Photographic Company's photo-engravings after Rembrandt will be on view at 133, New Bond Street. Mr. Larkin invites visitors to look at a Hobbema and other Dutch pictures.

MR. POYNTER is to be congratulated on the merit and desirableness of his first purchase, for 420 guineas, of a picture for the National Gallery, being the life-size, three-quarters-length portrait (with the arms folded upon the breast, seated and leaning back in a chair) of Romney as painted by himself, and engraved by Thomas Wright as the frontispiece of the Rev. John Romney's 'Memoirs,' 1830. The head only is nearly finished, the rest of the figure being sketched in. Painted in 1782, its incomplete condition doubtless precluded its being exhibited until the painter's son lent it to the British Institution in 1862, and, again, to the National Portrait Exhibition in 1867. At the same sale the highly interesting manuscripts, including account-books and a sort of journal of travel, were sold. Most of the valuable biographical matter in these documents has been printed in the above-named 'Memoirs'; the details of portraits by the painter and the prices received for them are curious, but the Rev. J. Romney's book supplies a sort of digest of the account-books as well as of the correspondence.

At the sale of Madox Brown's effects, which occurred this week, the artist's noble cartoon of 'The Body of Harold brought to the Conqueror,' which held a distinguished place in the Westminster Hall competition half a century ago, was purchased out of the funds subscribed, as our readers know, for a similar purpose, and will be presented to a public gallery in London. The Art Gallery at Liverpool has secured another very fine cartoon by him.

THE next exhibition at the Fine-Art Society will consist of the original drawings and sketches by Mr. G. H. Boughton for that artist's illustrations to Washington Irving's 'Rip Van Winkle' and 'The Legend of Sleepy Hollow,' the last addition to the "Christmas Series" published by Messrs. Macmillan. The majority of Mr. Boughton's drawings are in water colour. There will also be some of the original sketches of illustrations to the artist's own stories. The private view will take place on Saturday, June 9th.

THE tenth annual exhibition of the Home Arts and Industries Association will be held in

the Albert Hall on June 28th. It will remain open till Monday, July 2nd.

At a general assembly of Academicians and Associates held on Monday evening Mr. Valentine C. Prinsep, Associate, was elected an Academician.

MR. LOWES DICKINSON has just finished a fine and expressive portrait of that distinguished Rugbyian Mr. Charles Oswald, the latest addition to the series of portraits of "old boys" to which we have already alluded. It is a life-size bust in full face, distinct, with a grey beard cut short, deep blue eyes, and a small wideawake set obliquely on the side of the head. It will be placed in the New Big School at Rugby on the 23rd inst., when Judge Hughes will address the boys. The same artist has just completed for the same series (which will be further extended as opportunities arise) a portrait of Dean Stanley, the face being in profile to our right, in the act of poring over a volume which rests against a desk. All these portraits are admirable likenesses, so that there could not be better records of the worthies of Rugby.

WE believe that not even Fortuny, who gloried in possessing that magnificent vase of the Alhambra, as it is called, which is the masterpiece of Hispano-Mauresque pottery with the metallic *reflet*, ever gave anything like such a sum as 19,500 fr. for a specimen of his much-adored ware. This price is reported by the *Chronique des Arts* to have been given at the Hôtel Drouot, on the 8th ult., for an *azulejo* of the fourteenth century; it is enriched with birds and escutcheons of the kings of Granada. A similar basin of Valencian craftsmanship, with figures of females, flowers, and decorative inscriptions in Arabic letters, fetched 7,300 francs. A picture by Corot, called 'Fontainebleau,' was sold for 30,200 fr., and a De Neuville, named 'Le Four à Chaux,' realized 49,100 fr.

THE congress of the Société Archéologique has been taking place at Saintes this week. On Sunday there will be a meeting at Rochelle, and on Monday or Tuesday the Ile de Ré is to be visited.

THE church of St. Michael at Linlithgow—finest of the collegiate buildings in Scotland, and closely associated with the Stuart kings—is in serious danger at the hands of the restorer, who, it is ominously reported, proposes to erect an incongruous addition to the structure that is certainly unnecessary.

### MUSIC

#### THE WEEK.

QUEEN'S HALL.—Philharmonic Concerts. Mr. Kuhl's Jubilee Concert. Berner Liedertafel Concert.

ST. JAMES'S HALL.—Mr. Moberly's Orchestral Concert.

To the great regret of his many English admirers, the gifted Scandinavian musician Edvard Grieg ceased his annual visits to this country some years since, and his reappearance at a Philharmonic Concert on Thursday last week was, therefore, warmly welcomed. He was represented by three movements written for Björnson's play 'Sigurd Jorsalfar.' It is a gloomy drama, but the music performed on this occasion is as piquant and genial as anything Grieg has penned. The pieces are denominated Vorspiel, Intermezzo, and "Huldigungs-marsch," and it has been justly said that they are worthy to compare with the 'Peer Gynt' suites. The Vorspiel at once proclaims the individuality of the composer by its strong and persistent rhythm; and the second movement, intended to illustrate an unhappy dream of the heroine, may compare in its effects with muted strings



with "Aase's Tod." Curiously enough the "Homage March" commences with a theme for the violoncellos, but gradually the rest of the orchestra enter, and the movement is worked up to an imposing climax. It is scarcely needful to add that Grieg's orchestration is picturesque and masterly, and under the composer's direction the performance may be described as perfect. Two other items in the programme were marked first time in England. These were a Fantaisie de Concert in G by Tschaiikowsky, and another Fantaisie in F minor and major by Madame Sophie Menter. Both are for pianoforte and orchestra, and the late Russian composer orchestrated the latter piece. His own consists in the original of two extended movements, but the second was omitted on this occasion, upon whose authority we do not know. The practice of giving fragments of works is growing, and it should be discouraged. The movement presented is brilliant virtuoso music, and the same may be said of Madame Menter's work, which might pass for a Liszt rhapsody. The pianoforte part in both was splendidly played as regards manipulative dexterity by Madame Menter, but the suitability of music of this class in a Philharmonic programme is a point at any rate open to argument. For the rest Dr. A. C. Mackenzie secured a refined performance of Beethoven's Symphony in F, No. 8; and Mlle. Landi was charming in airs by Gluck, Saint-Saëns, and Massenet. The concert ended with the *scherzo* and Wedding March from Mendelssohn's music to 'A Midsummer Night's Dream,' which were first played at a Philharmonic Concert in May, 1844, exactly half a century ago.

It is scarcely necessary to remind our readers of the eminent services rendered to music by Mr. Wilhelm Kuhe, whose "Jubilee" Concert was held at the Queen's Hall on Monday afternoon. Above all, it should not be forgotten that the Bohemian musician strove to establish a winter festival at Brighton, where he has laboured for many years with much success, alike as a teacher, pianist, and conductor. The festival was given from 1870 to 1882, after which it was abandoned for want of the support which should have been forthcoming from the first. But Mr. Kuhe had no reason to complain of lack of patronage at his concert on Monday, for the spacious room was well filled. The programme partook of the nature of the old-fashioned afternoon concert, when a number of artists, chiefly vocal, appeared in programmes destitute of intrinsic musical interest. Nevertheless, it should be mentioned, as proving the esteem in which Mr. Kuhe is held, that such performers as Mesdames Albani, Liza Lehmann, Dale, Esther Palliser, Sterling, Sophie Menter, Clara Butt, and Alice Gomez, and Messrs. Lloyd, Santley, Norman Salmond, David Bispham, Eugene Udin, Simonetti, Leo Stern, and George Grossmith gave their services on the occasion.

Part-music for male voices unaccompanied is cultivated far more assiduously on the Continent than it is in this country, and the first appearance of the Berner Liedertafel Choir on Monday was an event of interest to a limited section of the public. This association consists of 120 voices, very well

trained under Dr. Munzinger, and pieces by W. Baumgartner, F. Hegar, Franz Abt, Max Bruch, Silcher, and other composers were rendered with surprising vocal power, though not, perhaps, with the delicacy which we expect from English singers. The most interesting feature in the programme was a setting of a ballad by Ludwig Uhland, entitled 'Harald,' by the conductor, Dr. Munzinger, for tenor and baritone *solis* (carefully interpreted by Herr Max Lips and Herr Jacques Eglhoff) and chorus. This is a cleverly written piece, though the reminiscences of Wagner are very transparent. A highly favourable impression as a soprano vocalist was made by Frau Emma Raeuber-Sandoz. A second concert by the Berne choir was announced for Friday evening, of course too late for notice this week.

The string orchestra of ladies originally organized by the Rev. E. H. Moberly, we believe at Salisbury, has steadily increased in numbers and efficiency, and the concert given in St. James's Hall on Friday last week was in every respect successful. Evidently the female players possess good instruments, for the tone produced as well as the execution was strikingly good. Mr. Moberly offered an interesting programme, commencing with a Serenade in F, Op. 16, by Mr. Emanuel Moór, said in the programme to be an Hungarian composer, but a native of Prague, which is, of course, contradictory. This is a matter of slight importance; what is of more value is to note the progress displayed by Mr. Moór in writing symmetrically, though he is still restless as regards tonality. Other items worthy of mention were a Ballade by M. Arthur de Greef, Op. 1, and Robert Fuchs's tuneful Serenade in D, Op. 9. The Test Valley Madrigal Choir was highly commendable in some unaccompanied part-music, and Miss Dale was charming in songs by Grieg, Chaminade, Stanford, and Barnby.

### Musical Gossip.

THERE is little to note respecting the Opera at present, as only repetition performances have been given up to the time of writing, though it is understood that Sir Augustus Harris has no fewer than four novelties in rehearsal. At the second performance of 'Faust,' on Friday last week, Mlle. Nuovina, from Brussels, impersonated Marguerite with but moderate success, and the same may be said of Signor de Lucia in the titular part; but on the other hand Signorina Giulia Ravogli was the most effective Siebel we have had since the late Madame Trebelli was in her prime, and vocally Signor Ancona was an admirable Valentine. On Saturday, in 'Pagliacci,' Miss Lucille Hill sustained the rôle of Nedda with success; and in 'Cavalleria Rusticana' Signor Morello as Turiddu, and Mr. David Bispham as Alfio, played these parts for the first time at Covent Garden, each meriting warm commendation.

AFTER all there is to be a short series of operas in German at Drury Lane this season. Sir Augustus Harris proposes to produce Wagner's 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Siegfried,' and 'Tristan und Isolde,' and possibly 'Der Freischütz' and 'Fidelio.' The performances will be given on Tuesdays and Saturdays, probably commencing on June 19th. Herr Alvary is engaged, and Sir Augustus Harris is in negotiation with Frau Klaffsky.

Of the numerous pianoforte recitals given within the past few days those of Madame Roger-

Miclos at the Princes' Hall last Saturday afternoon, and Mlle. Kleeberg at St. James's Hall on Monday, were the most commendable. Favourable mention may also be made of Madame Anna Elischer, described as pianist to the Court of Holland, who gave a concert at the small Queen's Hall on Monday afternoon, and the recital of M. Raoul Pugno, from Paris, who gave the first of two recitals at the Princes' Hall on the same afternoon.

THE second concert this season of the series announced by M. Tivadar Nachéz took place last Saturday afternoon at St. James's Hall, the popular violinist playing with much effect Tartini's sonata 'Il Trillo del Diavolo,' some pieces by Bach, Max Bruch's Concerto in G minor, No. 1, Dr. Mackenzie's 'Benedictus,' and compositions from his own pen. Mr. Eugene Udin was entirely acceptable in songs by various composers, ranging from Mendelssohn to Tschaiikowsky.

THE benefit concert given to Mr. W. H. Eyre, who recently resigned his appointment as organist at the Crystal Palace owing to ill health, was a substantial success, the room being well filled. Many vocal and instrumental artists of high repute gave their assistance, and much enthusiasm was aroused by the performance of Mendelssohn's Violin Concerto by a very juvenile executant from Poland, named Bronislaw Huberman, said to be under nine years of age. The lad is now studying under Herr Joachim, and has certainly the making of a great artist.

ANOTHER boy violinist of remarkable promise is Master Arthur Argiewicz, who gave a recital at the Princes' Hall on Monday evening. He played Max Bruch's Concerto in G minor, No. 1, and various smaller works with much refinement and excellence in execution. We are glad to learn that he is to be withdrawn from public life as soon as a sufficient sum has been earned to pay for his further education, and he will then be placed under Herr Joachim.

AT the concert of the Musical Guild on Tuesday evening at the Kensington Town Hall excellent performances of quartets by Haydn and Brahms were secured, the executants being Miss Maggie Moore, Miss Isabelle Donkersley, and Messrs. Hobday, Paul Ludwig, and W. Sutcliffe. Miss Ethel Thorpe played some of Brahms's recently published pianoforte pieces, Op. 118 and 119, with much intelligence.

SIGNOR SCUDERI gave his second concert at the Steinway Hall on Wednesday afternoon, and showed his versatility by playing on the violin, the guitar, and the mandolin. The songs contributed by Mr. Oscar Noyes, who is the possessor of a good baritone voice, and the pianoforte playing of Miss Annie Burghes were agreeable features of the entertainment.

THE *Musical Times* has just completed the fiftieth year of its existence, and has issued a "Jubilee" number containing articles of historical interest and engravings representing musical events half a century ago, also a facsimile of the first issue of the paper and an arrangement of the 'Hymn to Apollo' recently discovered at Delphi. The Hymn is to be performed at Cambridge next week. It will be first sung in Greek unaccompanied, and again, in a translation by Dr. Verrall, with modern harmonization.

ENGLISH music is not wholly unappreciated on the Continent. We learn from Wiesbaden that at the Kurhaus concerts Sir Arthur Sullivan's overture 'Di Ballo' and Mr. Edward German's Dances from 'Henry VIII.' were recently received with much applause.

### PERFORMANCES NEXT WEEK.

- Mon. M. Raoul Pugno's Pianoforte Recital, 3, Princes' Hall.
- Royal Academy of Music Concert, 3, St. James's Hall.
- Miss Katie Leonard's Pianoforte Recital, 3, Steinway Hall.
- Mrs. Osborne Williams's Concert, 3, 30, No. 8, Maida Vale.
- Royal Opera, Covent Garden, 8, 'Cavalleria Rusticana' and 'Pagliacci.'
- Mr. W. Vandensford's Concert, 8, Queen's Hall.
- Richter Concert, 8, 30, St. James's Hall.
- Strolling Players' Charity Concert, 8, 30, Queen's Hall.
- Tues. Miss Carandini's Concert, 3, Queen's Hall.
- Miss Janotha's Concert, 3, Daly's Theatre.
- Swedish Choir Concert, 8, Queen's Hall.

**TUES.** Concert in Aid of the Christ Church, Marylebone, Boys' Brigade, 3.30, Dudley House.  
 — Mr. Josef Ludwig's Orchestral Concert, 8, St. James's Hall.  
 — Miss Emilie Lewis's Concert, 8, Steinway Hall.  
 — Miss Lucy Stone's Concert, 8.30, Queen's Hall.  
**WED.** Royal Opera, Covent Garden, 8.30, 'Manon Lescaut.'  
 — Miss Blanche Fowell and Mr. Frank Hollis's Concert, 3, Queen's Hall.  
 — Maggie Minstrel Madrigal Society, 8, Queen's Hall.  
 — Miss Alice Biagg and Miss Roswell's Recital, 8.30, Brinsmead Galleries.  
**THURS.** Mr. Lawrence Kellie's Vocal Recital, 3, Steinway Hall.  
 — Mr. Wolf's Musical Union, 8, St. James's Hall.  
 — Mrs. Brewer's Charity Concert, 8, Queen's Hall.  
 — Royal College of Music Concert, 7.30.  
 — Philharmonic Concert, 8, Queen's Hall.  
 — Miss Frederika R. Taylor's Concert, 8, Queen's Hall.  
 — Mr. Leonard Kane's Students' Concert, 8, St. James's Hall.  
 — Royal Opera, Covent Garden, 8.30, 'Faust.'  
**FRI.** Mr. David Blapham's Schumann Concert, 8, St. James's Hall.  
 — Mr. Cecil Sharp's Wagner Lecture, 3, Hampstead Conservatoire.  
 — Miss Emily Otley's Concert, 8, Queen's Hall.  
**SAT.** Mr. Bernard Reynolds's Concert, 3, Queen's Hall.  
 — Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.  
 — Herr Alfred Gallein's Matinée, 3.30, No. 114, Harley Street.  
 — Mr. N. Vert's Concert, 8, Queen's Hall.  
 — Royal Opera, Covent Garden, 8, 'Carmen.'

## DRAMA

### Dramatic Society.

'TIME, HUNGER, AND THE LAW,' by Mr. Lawrence Irving, produced at an afternoon representation at the Criterion, is not without idea, but is a very evident product of inexperience. The scene is Russia, and the story deals with the betrayal by a woman of her son. Some power of characterization is shown, but the dialogue is both verbose and inflated. Among those taking part in the performance were the author, his brother Mr. H. B. Irving, Mr. Cyril Maude, and Miss Dolores Drummond.

A MISCELLANEOUS performance of farce, music, recitations, imitations, &c., was given on Tuesday afternoon for a benefit at the Lyric Theatre.

A REVIVAL of 'Our Flat' is said to be in contemplation at the Strand Theatre, which is at present closed.

The first appearance at the Gaiety of Mlle. Réjane and the Vaudeville company is fixed for June 23rd, when M. Sardou's 'Madame Sans-Gêne' will be produced. The regular season at the house will begin on August 5th, with a revival of 'Jack Sheppard.'

SIGNORA DUSE will, it appears, make no further variation in her programme, but will confine herself to 'La Dame aux Camélias' and the mixed programme of 'La Locandiera' and 'La Cavalleria Rusticana.' The season of Madame Sarah Bernhardt at Daly's Theatre will begin on the 18th inst. with 'Izyl,' a drama not yet seen in this country. 'La Femme de Claude' and 'Les Rois' are also promised.

'THE CANDIDATE,' Mr. Justin Huntly McCarthy's version of 'Le Député de Bombignac' of M. Bisson, has lost little if anything of its power to amuse, and is played in a style no less brilliant than when, ten years ago at the Criterion, at which it is now revived, it first saw the light. Mr. Wyndham resumes the character of Viscount Oldacre, the candidate, and plays it with his former vivacity and aplomb. Mr. Giddens is again the Radical secretary whose unexpected if vicarious victory at the Easthampton poll proves so embarrassing to his principal. Few changes have been made in the cast. Miss Mary Moore, however, as the ingénue replaces Miss Kate Rorke.

A new drama by Mr. Tyrone Power, entitled 'The Texan,' is promised at the Princess's, from which, happily, 'Jean Mayeux' has been withdrawn. The author will play a part in his own piece.

TO CORRESPONDENTS.—A. R.—H. G.—E. M. S.—P. G.—F. C. H.—P. B.—J. D.—J. M.—C. E. S. C.—received.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Broom's-buildings, Chancery-lane, E.C.

Printed by JOHN C. FRANCIS, Athenæum Press, Broom's-buildings, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at Broom's-buildings, Chancery-lane, E.C.

Agents for Scotland, Messrs. Bell & Bradburne and Mr. John Menzies, Edinburgh.—Saturday, June 2, 1894.